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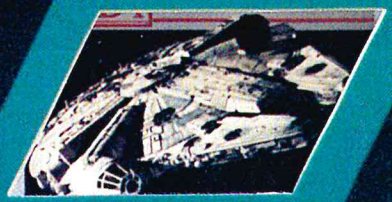

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"The Defector"

Mission Report

On the Holodeck, Data is rehearsing Shakespeare, specifically the title role of *Henry V*. The scene is the moment when Henry, disguised as a common soldier, discusses war and the nature of kings with two soldiers. Captain Picard observes the "performance," which is interrupted by a call from the Bridge: Sensors are picking up an unidentified vessel in the Romulan Neutral Zone.

As the two officers head for the Bridge, Data asks Picard, "Why should a king wish to pass as a commoner? If he is the leader, should he not be leading?"

"Listen to what Shakespeare is telling you about the *man*, Data," Picard responds. "A king who had a true feeling for his soldiers would wish to share their fears with them on the day of battle."

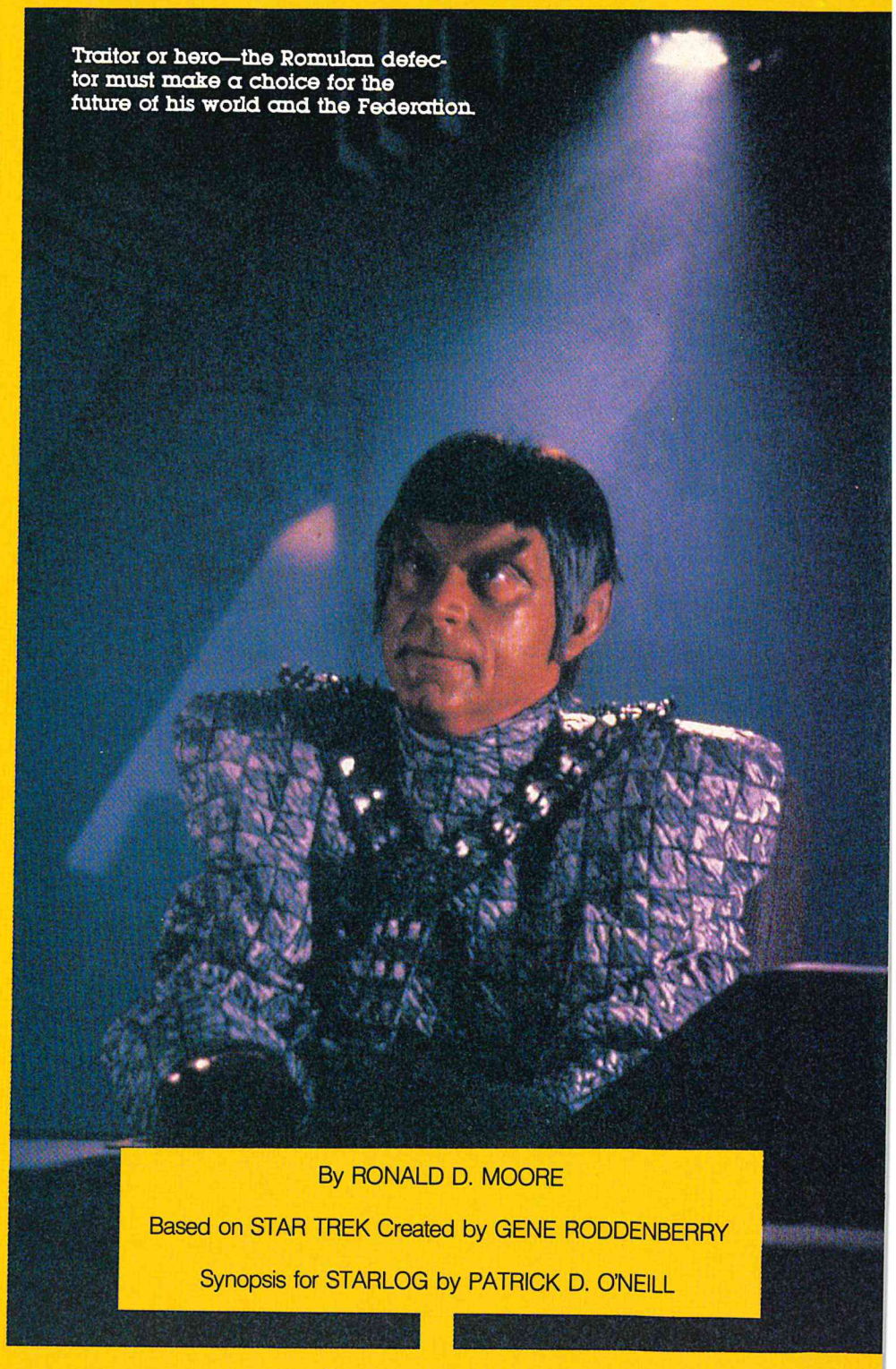
Reaching the *Enterprise* Bridge, Picard is told that the vessel, a Romulan scout ship, is hailing the *Enterprise*. The ship's pilot requests asylum and says he is under pursuit—as indeed he is, for a Romulan warship decloaks just behind him.

Picard moves to intercept the scout ship the moment it crosses the Neutral Zone's boundaries. The *Enterprise* wraps its shields around the tiny vessel. But the pursuing warship declines to engage the Federation ship and moves back into Romulan space. Picard has the scout's occupant beamed aboard the *Enterprise*.

The Romulan defector, who identifies himself as Setal, tells the Captain that the Romulans are preparing a new offensive. "The humiliating defeat at the Battle of Cheron has not been forgotten. The new leaders have vowed to disregard the treaty and claim the Neutral Zone. Nelvana III is just the first step."

"You're saying an entire base is already established there?" Riker asks, skeptically.

Setal insists that is true. Moreover, he says, "In two days, a fleet of Romulan Warbirds will be within striking distance of 15 Federation sectors. It



Traitor or hero—the Romulan defector must make a choice for the future of his world and the Federation.

By RONALD D. MOORE

Based on STAR TREK Created by GENE RODDENBERRY

Synopsis for STARLOG by PATRICK D. O'NEILL

Concerned about the possible consequences of the Romulan defector, Picard, unlike King Henry, can only wonder about the spirit of his crew.

is war we're talking about, isn't it?" He turns to Picard. "Destroy the base *now* and the threat is over."

But, of course, it's not that easy. Any movement by the *Enterprise* into the Zone would be seen as an act of war by the Romulans, and Setal's story seems full of holes. Data notes it is not atypical of past Romulan military ploys.

"I think he's a plant to draw us into the Neutral Zone," Riker sums up. "We would look like the aggressors..."

"And the Romulans would have a legitimate excuse for responding with force," Picard agrees.

The Captain orders his First Officer and Counselor Troi to interrogate Setal further, while Chief Engineer La Forge is to examine the scout ship. But before anyone can take another step, the scout obliterates itself.

Setal had set the auto-destruct. "I am not a traitor," he explains. "All you can see is the opportunity to exploit me. Can't you understand I came to stop a *war*?"

Later, in the secure quarters arranged for his stay, Setal checks on an unusual item that he has secreted in his boot—a small orange chip, its purpose unknown.

On the Bridge, the ship's sensors can detect nothing unusual happening in the Neutral Zone around the Nelvana system. Picard receives a response from Starfleet on the situation. He is told the Romulans are demanding Setal's return—and that the ultimate resolution of the problem is on *his* shoulders. An idea occurs to Picard, and he summons Lt. Worf to the Ready Room.

In the meantime, Geordi has discovered an anomaly in both the scout ship's flight across the Neutral Zone and the Warbird's pursuit: Despite the scout ship's damage, the more powerful warship never caught it; indeed, the Warbird seemed to have deliberately kept its distance.

Less than a day is left before the supposed Romulan base on Nelvana III will become operational. Starfleet informs Picard that the *U.S.S. Monitor* and *U.S.S. Hood* will rendezvous with the *Enterprise* too late to be of assistance. In addition, the entire fleet has been put on Yellow Alert.

Picard orders Data to prepare a probe of Nelvana III and asks the android to begin keeping a record of the events for posterity. He asks Data, "How is the crew's spirit?"

"They are concerned, Captain, of

As King Henry, Data learns about the man "who had true feelings for his soldiers."

Should the *Enterprise* crew believe the Romulan defector or will they be caught by the enemy?

course," Data answers. "But confident. Do you not see that yourself?"

"Data, unlike King Henry, it's not so easy for me to disguise myself and walk among my troops," Picard notes. "That'll be all."

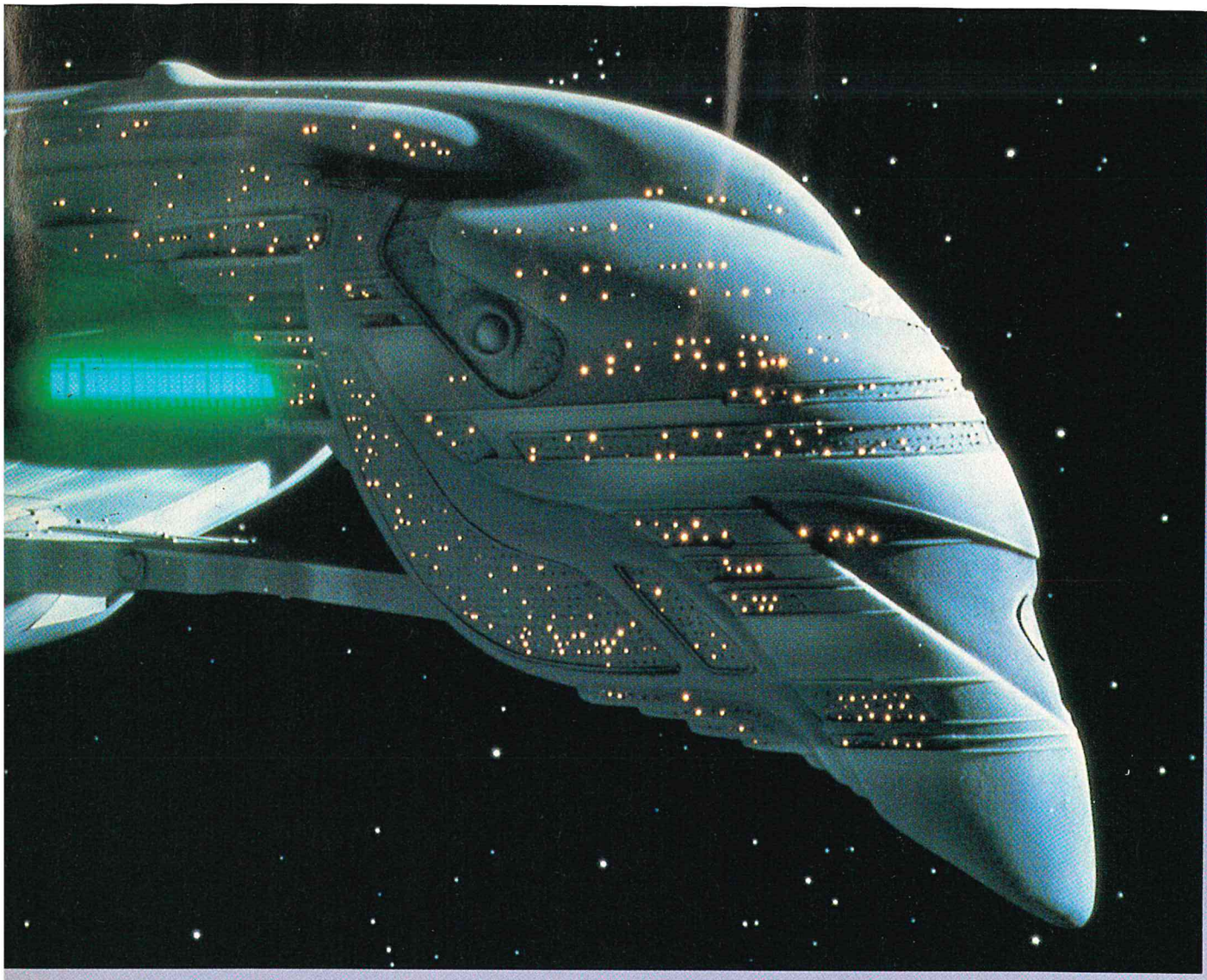
Picard sits in his chair and ponders the situation. " 'Now if these men do not die well, it will be a black matter for the King who led them to it,' " he quotes.

As the *Enterprise* prepares for the coming confrontation, Picard receives a hail from the Klingon vessel. He orders Worf to handle it from the security station on Deck Nine.

Pursuing his orders from Picard, Data visits Setal. When the Romulan expresses a certain homesickness, Data brings him to the Holodeck and programs it to recreate a portion of the planet Romulus.

"I no longer live here," Setal tells

Quotes Data, "Yet, no man should possess him with any appearance of fear, lest he, by showing it, should dishearten his army."



him. "Turn it off."

When the scene fades to the empty Holodeck, he comments, "This is my home now. My future." He turns to the android and says "Tell Captain Picard Admiral Jarok wants to see him."

Starfleet confirms Setal's newly revealed identity—but considers him an unreliable source of information. When the Captain asks him to reveal the kind of information that would convince the Federation of his truthfulness, Jarok protests, "I cannot betray my people."

"You have *already* betrayed your people," Picard responds. "If the bitter taste of that is unpalatable to you, I am truly sorry. But I will not risk my crew because you think you can dance on the edge of the Neutral Zone."

Jarok explains that he made his decision based on personal matters: a desire to see his family survive. Convinced that the Romulan High Command's war plans were insane, he determined that defection was his only choice. "I will never see my child smile again, Captain," he tells Picard. "She will grow up believing her father was a traitor. *But she will grow up.*" He pauses. "If you act, Picard. If we stop the war before it begins."

Picard refuses, without Jarok's unequivocal assistance.

Once it is finally given, the *Enterprise* prepares to enter the Neutral Zone. But, arriving at Nelvana III, the crew finds absolutely nothing—no base, no warships, nothing. Jarok is dumbfounded.

"Is it possible that they could have been feeding you disinformation?" Picard asks.

Jarok refuses to believe it. But Picard has no choice—he orders the ship to withdraw from the Zone. At that moment, two Romulan warships uncloak, surrounding the Federation ship. A battle ensues. And Commander Tomalak, who has encountered the *Enterprise* before, informs Picard that he intends to capture the ship and display it at the Romulan capitol. "Captain Picard, I urge you. Surrender," the Romulan commander demands. "Consider the men and women you would lead into a lost cause."

"If the cause is just and honorable, they are prepared to give their lives," Picard counters. "Are you prepared to die today, Tomalak?"

The Captain signals Worf, who presses a particular button on his tactical panel. Suddenly, three Klingon Birds of Prey uncloak to surround the Romulan ships.

It's a standoff. Tomalak and his ships cloak and move off. "Mister Worf, will you extend the appreciation of the Federation—and my personal gratitude—to the Klingons," Picard smiles.

Jarok is devastated. "I did it...for *nothing*. My home, my family. For nothing."

Shortly afterward, the Romulan defector lies on a bed in his quarters, dead. The chip he had hidden in his boot was poison. Beside him is a letter to his family.

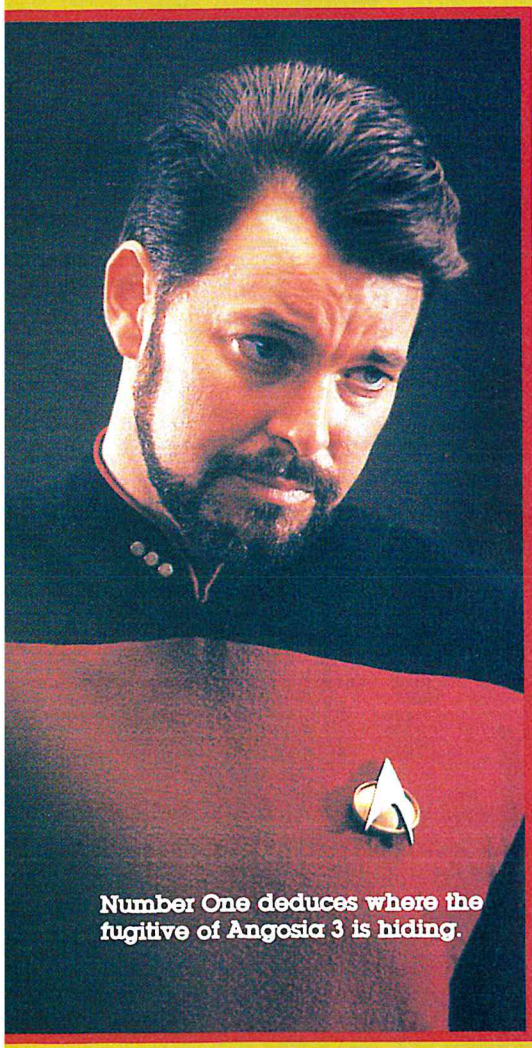
"He must have known it would be impossible for us to deliver this," Data observes.

"Today, perhaps," Picard notes. "But if there are others with the courage of Admiral Jarok, we may hope to see a day of peace when we *can* take his letter home."

"The Hunted"

Written by ROBIN BERNHEIM
Based on STAR TREK Created by GENE RODDENBERRY
Synopsis for STARLOG by PATRICK DANIEL O'NEILL

Mission Report



Number One deduces where the fugitive of Angosia 3 is hiding.

The *Enterprise* is visiting the planet Angosia 3, a candidate for Federation membership, when Captain Picard and Commander Riker are informed by Prime Minister Nayrok that a dangerous prisoner has escaped from the planet's security facility on Lunar Five. In the escape, Lunar Five's tracking station was damaged; Picard offers the *Enterprise*'s assistance in recapturing the prisoner and his ship. Nayrok accepts the help.

Aboard the ship, Data orders the *Enterprise* in pursuit as the escapee's shuttle ship disappears around a small asteroid. As the starship nears the asteroid, the crew sees the shuttle's drive section emerge from behind the rock. The main section has apparently crashed.

But, as the *Enterprise* examines the wreckage, the shuttle's drive section changes course—someone is at the helm! Data must inform Picard that the escaped prisoner has eluded the Federation's finest.

As the search continues, Nayrok tells Picard the escapee's identity: "His name is Roga Danar. His criminal record is too long to go into. But I must caution you that he is given to bouts of uncontrollable violence."

Eventually, Riker figures out where Roga is hiding—in the cloaking magnetic field of Angosia's north pole. Data filters out the interference and the shuttle drive section is spotted. After an apparent suicide dive at the *Enterprise*, Roga ejects in an escape pod, but is still picked up by the ship's transporter beam.

Upon arrival at the Transporter platform, Roga nearly succeeds in taking out Chief O'Brien and the entire Security Team before Riker and Worf finally bring him down in a massive tackle. Riker orders him taken to Detention, with phasers set on maximum stun.

Picard is asked to hold Roga until the security facility on Lunar Five is repaired. In the meantime, Counselor Troi has an encounter with the man and finds not the raging madman met by the Security Team nor described by Nayrok, but a calm and collected prisoner.

"I assume we're returning to Lunar Five?" he asks her.

"That terrifies you?" Troi counters.

"I just killed three men to get out of there, Counselor," he answers. His tone is almost apologetic. "I am fully capable of killing you, as well. A terrifying thought, isn't it? Even to me."

Reporting her findings to Picard, Troi notes that Roga "is intelligent, typically Angosian. When I am with him, I cannot believe he is randomly and deliberately violent. In fact, inherently, he has a *non*-violent personality."

"Counselor, it took five men to restrain him," Picard responds. "And he took apart half of the Transporter Room in the process."

"I am not opening the door for him, Captain."

At Troi's urging, Data searches the Angosian records for information about Roga. They discover that he is *not* a criminal, but a veteran of Angosia's recent Tarsian War. Dr. Crusher discovers he has undergone major psychological and physiological changes—as did *all* Angosia's soldiers, turning them into perfect fighting machines and therefore unfit for civilian life. Lunar Five is not a prison, but a

Roga becomes an unwelcome guest, whose only real crime is wanting to return home.

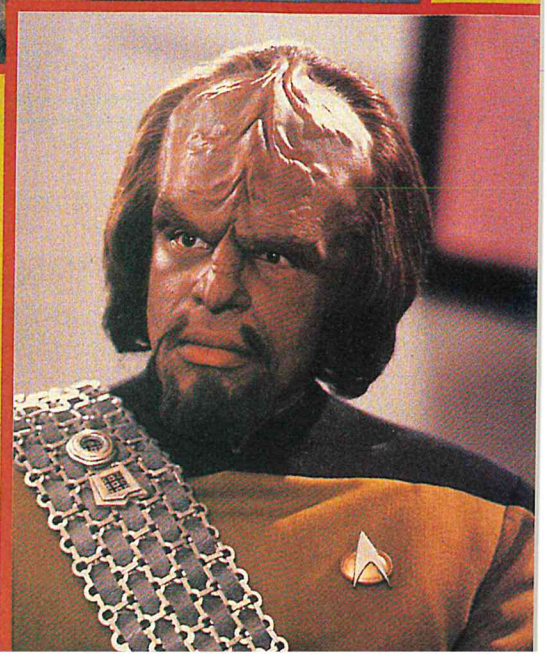
holding facility for the Tarsian War veterans.

Picard tells Nayrok of his crew's discoveries, but the Prime Minister protests, "Captain, what this man has been telling you is full of half-truths. These soldiers were *resettling* on Lunar Five. It was to be their colony."

"Their gulag," Picard suggests. "Prime Minister, even the most comfortable prison is a prison."

Despite his misgivings, the Prime Directive gives Picard no choice but to turn Roga over to the Angosian authorities. When Roga is told of this decision, he is frank. "You deserve to know that I must use whatever means I can to escape."

And he is true to his word. Despite all precautions, Roga escapes just as he is about to be transported to an Angosian vessel, leading the *Enterprise* crew on a chase through the ship. Each time Worf and his security team believe they have the Angosian veteran trapped, he has already vanished. He is chased from deck to deck, from Engineering to the Shuttle Bays, from a Jefferies Tube to the Turbolifts. At last, Worf suc-



Worf matches his warrior instincts against Roga's.

With the captain on a dangerous Away Team mission, Riker charges Worf with Picard's safety.

ceeds in outthinking the wily fugitive, personally making the capture.

But not soon enough. Roga has set a phaser on overload in the Jefferies Tube, and when the resulting explosion throws the ship into turmoil, he transports to the Angosian craft and hijacks it. The *Enterprise*'s sensors, damaged in the explosion, cannot track him. He is gone!

As repairs get underway, the Federation ship receives an urgent call from the Angosian surface. Nayrok tells Picard that Roga has attacked the security facility on Lunar Five and is now headed, with his fellow veterans, for the capitol. "Captain, we are not suited to handle situations like this," the Prime Minister says. "That's what we created them for."

Picard assembles a minimal Away Team: himself, Troi, Data and Worf. "My understanding is that these men were programmed to survive, is that correct?" he asks.

"Yes, Captain," Troi answers.

"And they will not kill unless their survival is at stake?" Data tells him that is so. "Then let us hope they do not believe their survival is at stake," Picard concludes.

Nayrok is aghast when the small complement from the *Enterprise* materializes. "Where are your Security men?" he demands.

"We're not here to fight your wars for you," Picard says.

"Don't you understand? They're dangerous!" Nayrok insists.

"*You* are dangerous. They are only victims," the Captain corrects. "You made them what they are. You asked them to defend your way of life, then you discarded them."

The Angosian Prime Minister protests that the decision to exile the Tarsian veterans to Lunar Five was made by popular vote. The chemicals can be removed from their metabolism, but no one is sure if the psychological conditioning can be reversed. "We were helping them to survive the war. . ." he says.

"They are your sons, your brothers. And you have turned your backs on them," Picard remarks.

Roga appears. When Picard tells him the Angosians will not fight, the veteran calls them cowards. "Yes," Picard agrees, "but you are not programmed to murder cowards. . .so if they will not fight back, what will you do?"

"We will not go back," Roga states flatly. He turns to the Prime Minister. "We want our lives back. We want to come home."

Suddenly, Nayrok turns political. "I'm not prepared to negotiate under a threat," he says, offering to talk only if the veterans return to their exile. Roga refuses.

Nayrok begs Picard for assistance. "You must do something! Call your ship!"

Picard agrees; he calls the *Enterprise*. "Prepare to beam the Away Team back."

Nayrok can't believe it. Picard is deserting him. "Your prisoner has been returned to you," the Captain notes. "In your own words, this is not our affair." He orders the beam up.

Back on board the *Enterprise*, Picard tells Riker, "If the government of Angosia survives the night, we will offer Federation assistance in the efforts to reprogram their veterans."

"And if the government doesn't survive?" Riker inquires.

"I have a feeling they will choose to," Picard answers.

And, at the Captain's command, the *Enterprise* warps out of orbit.

Marina Sirtis

Counselor Deanna Troi

By CHRISTINA MAVROUDIS

Asked to define her childhood in a word, Marina Sirtis responds quite honestly, "Lonely. Although I had a brother, he was quite a bit younger than me, and my parents were very strict. They tried to maintain our Greekness and so they didn't want me mixing too much with the English kids." And though she grew up in a Greek community in London, England, her parents were still apprehensive. "They wouldn't let me play out in the street like the other kids did. It was just the fact that they were untrusting of this new country they were in. It *wasn't* the same as Greece. Greek girls *didn't* behave like English girls, and so they really tried to separate me as much as possible from the English kids."

According to Sirtis, it worked up until high school at which time she entered her "rebellious period." "Oh, yes. I was a *horrible* rebel. My mother *to this day* says, 'I hope you have a daughter and she's *exactly* like you! Then, you'll see what I went through!' But I was horrible in school." Yet despite her being a self-proclaimed "rebel and class clown," the teachers liked Sirtis and let her get away with it. Doing well in such favorite subjects as English, French and history probably helped. "In a way, that was the bane of my mother's life. She wouldn't have minded so much if I was a dunce and a little bad. But I was really bright, usually in the top five."

As she grew up, her teachers became her direct role models. "I can think of a teacher in what we called junior school and a teacher in high school whom I admired greatly. They were all strong, independent. Although they were married, they were working. They were tough and uncompromising, the total opposite of what my mom said a woman should do and be like. These women were very feminine, but still independent. What my mom wanted me to do was get married and have kids. That, as far as my mother was concerned, was the *only* reason women were put here on this Earth. So, that was the difference. They were doing in their career what I wanted to do in mine."

It wasn't the first time her views conflicted with her mother's wishes. "When I was about 19, they picked out somebody for me and I was very rude to the woman who was going to introduce me to this guy. I turned up on the doorstep one night and this woman, a kind of matchmaker lady, was just leaving. She said she had found this wonderful boy for me. I said, 'Excuse me, do you think I'm ugly?' And she said, 'No. No!' And I said, 'Well, don't you think I can find my *own* husband?!' " Sirtis then demonstrates the woman's shocked reaction and her mother's sudden

Between attempts to save the galaxy, Jonathan Frakes and Sirtis share an empathic moment.

"thwack" and demand to "get in the house!" She grins. "But it *did* work. They never tried it again."

The other major clash between mother and daughter was over her career choice. "My mother always thought I was wasting myself, *especially* wanting to be an actress. It never entered my head that I wouldn't be successful, because I fought so hard to do it. I really *did* defy my parents. It had to happen to justify how much I put into it."

Her drive to become an actress is emphasized by the fact that she had no alternative career choices. "I never trained to do anything else. It was almost like, 'You've *got* to do it, because you *can't* do anything else.' I can't even type! On school holidays, I used to have to go work in a cafeteria. I would be there dishing out pork chops to the work force, because I couldn't type and go into a respectable office job. But I always figured that if I had something to fall back on, I would. So if I didn't, it would make me more single-minded."

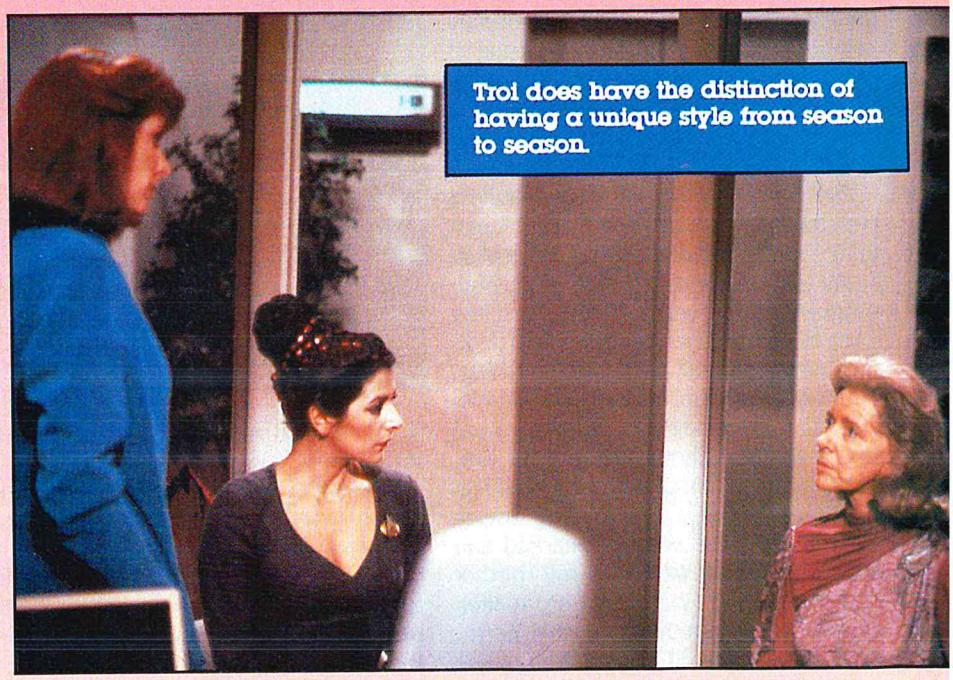
Still, no matter how clearly the young Sirtis could see her future, her parents were reluctant to share her vision. "They wouldn't let me act. They wouldn't even let me do school plays or anything. They were trying to discourage it as much as possible. When I was 16, I sneaked into a school play without telling them. For rehearsal time, I just told them I had a lot of detention or I was doing hockey practice or something after school. Then, when I was in the last two years of high school, I did two school plays and they went along with it. But that was it until I applied to drama school. I did three years at drama school."

Through a grant, Sirtis was able to attend the school, but it was as a theater usherette after school, weekends and holidays, that she earned her spending money. "You got to see many good plays just being in the theater. Theater is such fun anyway, whatever job you're doing. It was a small family-run theater, so everyone knew each other. Even as a lowly usherette, you knew you were as much a part of the success as the company."

Immediately after leaving drama school, came her first big break. "In third term, you start writing to agents and trying to get stuff together." Her persistence paid off when she got an agent and a choice role in a matter of days. "I went to see him on a Monday afternoon and on Tuesday, he called and asked, 'Can you play Ophelia?' I said, 'Yes, but it has to be a director who doesn't think she must be a blond, wispy thing.' " Fortunately, he didn't, and by Thursday, Sirtis found herself at a little seaside town, Worthing, to audition. She was hired on Friday. "It was incredible," she says, "I got my Equity card and my first job playing Ophelia!"

Another of her major theater roles was Magenta in the European touring company of *The Rocky Horror Show*. The cult musical gave her a glimpse of what was yet to come. "I suppose *STAR TREK* is similar to *Rocky Horror* in that the people dress up as the characters and it's science fiction." Didn't she have problems with the language in Germany? "No. The whole thing about *Rocky Horror* is that *everyone* knows *everything* about it. It was actually my first taste of that sort of 'cult' thing."

Pursuing her career again in England, during what Sirtis likes to call "Life pre-*STAR TREK*," Sirtis made several films. She would eventually like to move her professional career back into movies. She even has her eye on a leading man. "The person I would love to work with—and I would give various fingers and toes to do it—would be



Troi does have the distinction of having a unique style from season to season.

Robert DeNiro. I would love to work with him. No one can touch him , as an actor, in this world." As for the role she would like to play, Sirtis has it already picked out. "I read a lot. My favorite is *The Mists of Avalon*. The Camelot legend is one of my favorites. The story is written from the women's point-of-view, Guenivere and Morgana. I'm sure the movie rights to the book have been sold [they have been, to actor James Coburn] but I would love to play Morgana. In the book, she's not evil. She just has these powers, kind of like Troi does, but she's not nice."

About three-and-a-half years ago, Sirtis moved to the United States, landed the part of Deanna Troi and has no regrets. "Miss anything? Are you nuts? They have everything here [in the U.S.] that you could possibly want except rain, and I hate the rain so there's nothing I miss apart from my friends and family. If I could just beam them over here whenever I wanted them around. That's all."

The tensions between Troi and her mother (Majel Barrett) are something not alien to Sirtis.

When her thoughts turn to *STAR TREK: THE NEXT GENERATION*, she lights up. She's particularly proud of "The Child." "It was like an actress' dream, all the things I got to do in *one* episode. I loved that show." Even the part where she gave birth? "Actually, that was my least favorite part. It was very uncomfortable, because we had a real birthing chair and obviously the studio was full of people: the cameramen, grips, lighting men and makeup. I sat in this chair with my legs apart, and I suddenly realized that this was a very private thing that you did. You're in this very vulnerable position and you really don't want many strangers standing around even when it's only pretend. I got very upset that day and the baby was very young and crying. It was a very hard day."

For the most part, though, Sirtis did enjoy experiencing the pangs of motherhood. "I think there are certain genes women have that [are affected] when you get a pregnant lump. I mean, I was walking like I was pregnant. People would say, 'You've been practicing,' and I would say, 'No, I haven't. It just seemed natural to walk this way with this thing out in the front.' I would get backaches. I know now if I ever have a baby, I'll get backaches in my pregnancy." Sirtis then gets wistful retelling the moment of the "delivery." "They put the child in my arms. I got very emotional."

And while the performer may want a family of her own someday, it may be a lost cause for the series to add many more to the cast. "It's very difficult because there are eight regulars on the show and Whoopi Goldberg visits now and then," notes Sirtis. "The real difference between our show and the original is that there was Spock, Kirk and Bones in the original and they basically tied up the stories between them. Occasionally, Jimmy Doohan or another cast member would get something to do. But actually, it was just the big two with the Doctor coming in to supply the funnies. In our show, we have the big three, Patrick Stewart, Jonathan Frakes and Brent Spiner, but the rest of us, the other five, we get a much better crack at the whip. We get our own storylines or we're featured more heavily in more episodes. If they're going to give us stuff to do, they can't really bring families into it. Then, we would have even less to do. And you can be sure we would be hammering at their doors saying, 'We want more lines! We want more screen time!' It's almost a losing battle in that respect."

With episodes like "Conspiracy" and "The Price," talk in the media and fan networks is often of *STAR TREK*'s treatment of adult situations. At conventions, Sirtis has been asked whether the writers should continue to delve into more controversial areas or tone them down. "I may be the only one who had someone walk out of a convention," she says. "When I go to conventions, I'm pretty honest. Unless it's a state secret, I'm honest with my answers. A lady put her hand up and said she felt she had to turn her TV off sometimes because it was too risque for her children. And my answer to that was *STAR TREK* is a *family* show, not a *children's* show. It's not a cartoon or Bugs Bunny. It's for all the family but it's not just for children. She didn't like that and got up and walked out.

"Coming from England, I don't think we've even scraped the surface of things we do in England. After nine o'clock in the evening, you can virtually do or say *anything* on TV. I just feel that we can do more because we're in

Marina Sirtis is intent on dispelling any notion that her half-Betazoid alter-ego is dull.

the 24th Century; one would hope we've evolved beyond pettiness and that kind of prudishness. While that's Gene Roddenberry's view of the 24th Century, I think people will always be people. In the 24th or 28th Century, they will always be bickering and have conflicts. I don't think we'll evolve to that perfection that he has envisioned happening."

So, what issues does Sirtis feel need tackling? "By the 24th Century, they've already addressed one of the things I care about the most," she says. "That is, apart from the Klingons (and we don't talk about them). Humans don't eat meat any more. We don't wear leather and the like. I'm also presuming we've stopped experimenting on animals, which is the big issue I care about."

That may be an understatement. Fearful as she was about deportation, she recently went picketing against the fur industry. "I was scared. I thought I would get arrested, then deported and lose my job! But I did feel strongly enough about it to go and demonstrate. I would warn anyone who would sit next to me on a plane or anything like that, if they have a fur coat, not to wear it because I have been known to stick chewing gum in them." The rebel has a new cause.

Her desire for change even extends to her character, but in a different style. "I would make her less solemn. I did a convention once and someone said, 'Why don't they use more of *you*, because you're so much fun and she's so dull?' And I said, 'What do you mean, she's *dull*?!' But it made me think maybe she *is* a little bit boring, a little bit predictable in her solemness. I'm not saying that's not a part of her. It's a *big* part of her. She's a psychologist and must be understanding and read people and all that. It's a blessing and she mustn't betray that kind of trust. But I would like to see Deanna Troi now and then kicking her heels, letting down her hair and having some fun. Hanging out in her room doing something un-Troi-like, plucking her eyebrows."

If Sirtis has her way, the future of her career will be an on-going mission. "I'm *never* going to stop," she declares. "I'll only stop to give birth and then get back to work. I'm happy to do the show and do it as long as they want me. And I'm *not* going to retire. I'm going to be like Bette Davis. They're going to wheel me out when I'm 90, holding the cue cards up because I'll be senile and won't remember my lines."

There's little chance of that happening soon as she has no difficulty memorizing the lines. For example, there was the time Sirtis didn't take home the call sheet which told her which scene she had to do the next day. "I hadn't learned the scene. Now, usually, you have enough time because they've called you in too early and makeup takes an hour-and-a-half. But of course, the one day I hadn't learned the lines, I was literally out of the makeup chair and on the set with this long scene with Patrick, of all people. And I didn't know a word, *not a word*. So, I literally read it in rehearsal with the pages in my hand. While they were lighting the scene, I had to get my costume on and they whisked me out of there with no time to look at it. I had read it through twice and I swear, my hairdresser and makeup girl knew what had happened and they were biting their nails for me. And I did it. I knew it. It was almost as if I had to know it because I couldn't face Patrick not knowing it. So, my brain went into overdrive, into automatic and I knew it. I don't think I could have done it again. Thank God, everything came out right and they didn't have to do it again."

The little rebellious girl who had to sneak into her first acting role has grown up to traverse the galaxy. And though they may have had their doubts, Marina Sirtis' family must surely be proud.

The Special Effects

By MICHAEL McAVENNIE

The crystal entity seeking the rogue android in "Datalore" was completely computer-generated, while the Quantel Mirage raised the *Enterprise*'s shields by processing a diffused mirror image of a mylar pompom.

DF/X 200 is used to create custom mattes, so that an effect like the holo-image of the Viral Containment Structure from "The Child" can be placed in the hold-out area.

One of the things that made the original *STAR TREK* series stand out among most, if not all, television shows in the '60s was its then-state-of-the-art special effects technology. With that in mind, it should come as no surprise that *STAR TREK: THE NEXT GENERATION* does the same in the '80s and '90s. With every episode, the show lives up to its opening monologue by visually taking its audience "where no one has gone before." A major reason for this success is the high-quality production values Paramount lavishes on this film-shot series. And a good part of that production value consists of the high-tech graphics and post-production effects provided by the people at The Post Group, a Los Angeles organization that works in concert with the show's special effects supervisors, Rob Legato and Dan Curry.

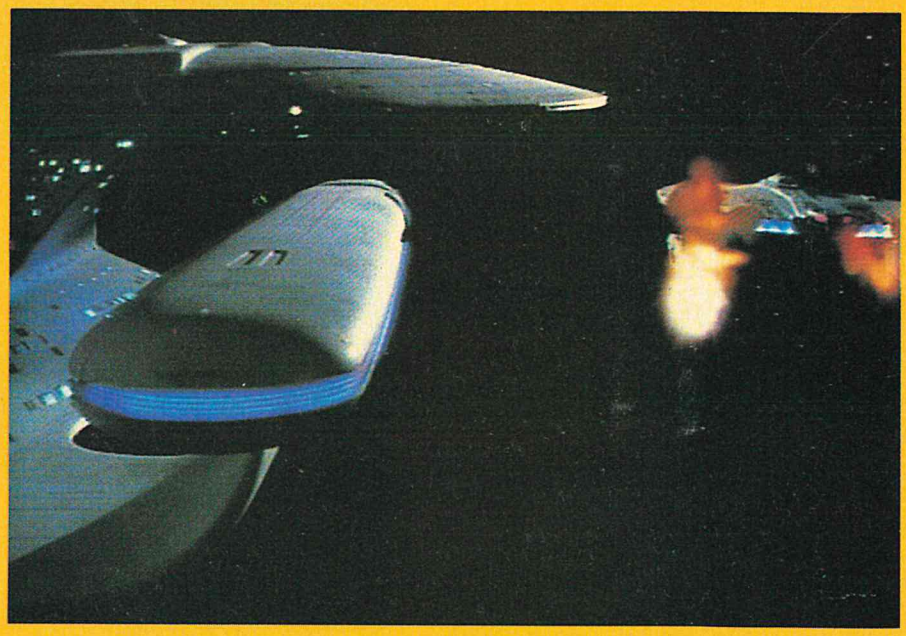
To furnish effects for this space age show, The Post Group has called upon its own arsenal of space-age gear, including a Quantel Harry and Paintbox. Each week, Harry artist Steve Price arms 24th Century space vessels, including the starship *Enterprise*, with phasers, photon torpedoes, tractor beams and shields. "The phasers," he explains, "and, for the most part, the photon torpedoes, are both rotoscoped frame by frame onto the video. We bring the shot we're going to work on into the Harry. From there, I take the specific frames where the phasers or torpedoes will be fired in and paint them on one frame at a time. For the phasers, we go for a look similar to a glowing hot beam of light, but we also make it look like it has particles of sorts. It's more like a stream of energy than just a glowing laser beam."

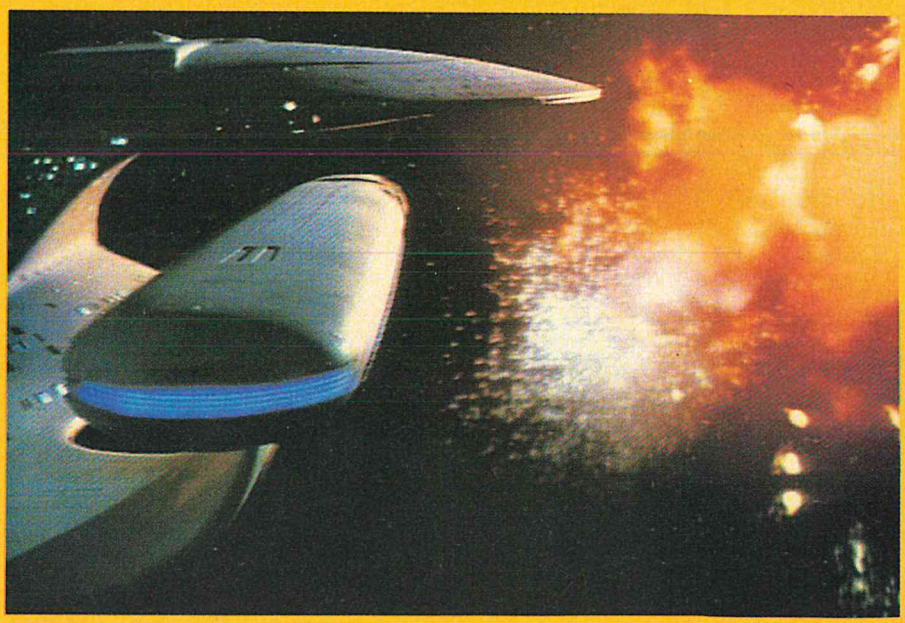
Price adds that the tractor beams and shields are also done similarly through the Harry. "I do the shields the same time the opposing weapon fires," he says. "The weapon hits where the shield reacts, and a hand-animated 'splash' effect over the bubble surrounds the *Enterprise*."

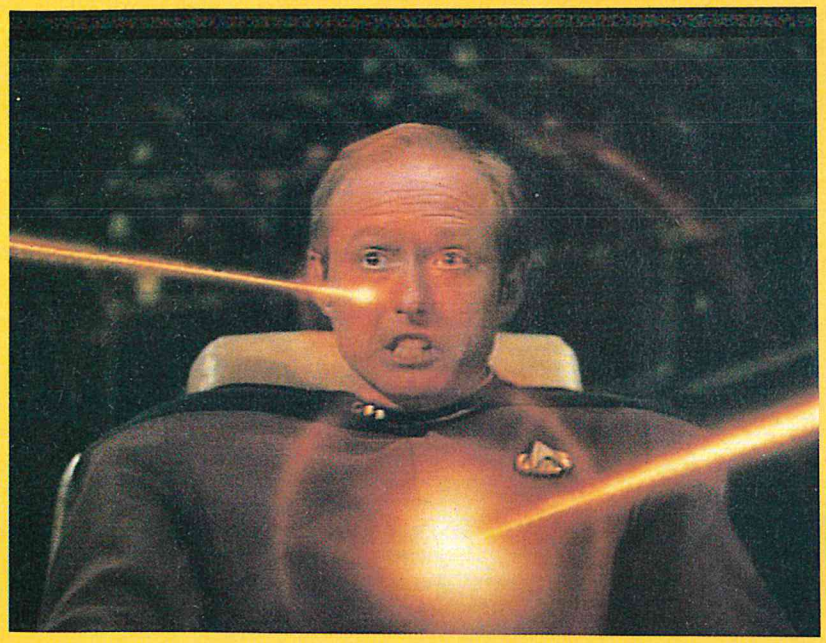
For episodes like "Q Who?" however, where a Q-tossed starship fights it out with a rival race called the Borg, effects editor Peter Moyer was called in to raise the shields. "Steve normally puts on the shields," Moyer explains, "but I had to put them on for that episode because the ship was moving. In that type of instance, it's easier for me to make that effect.

"In 'Q Who?', the Borg shoot a shield-depleting torpedo at the *Enterprise*," adds Moyer, "and it takes the

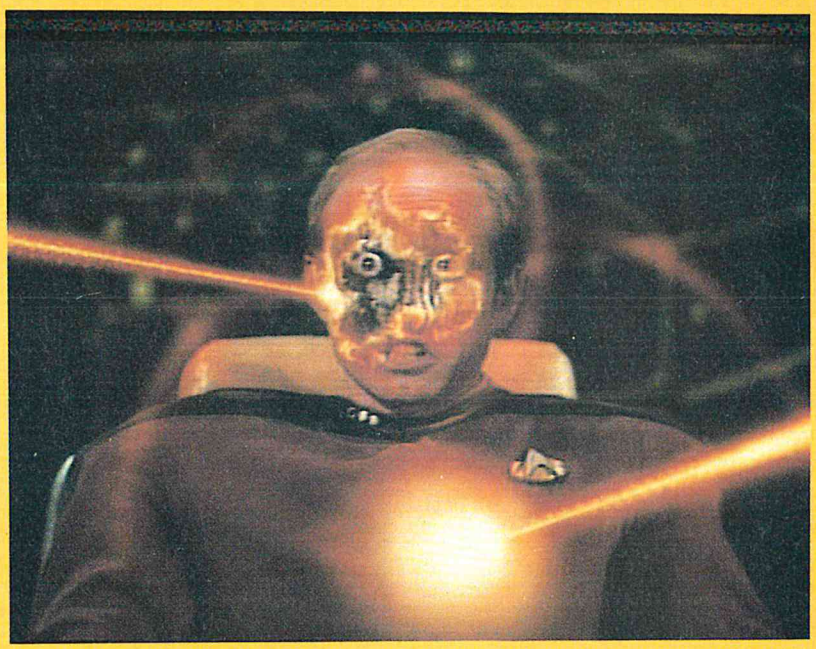
A sampling of the *Enterprise*'s power is unleashed on the contaminated *Lantree* from "Unnatural Selection," using a video graphics system, the Quantel Harry, which is used to draw each photon torpedo frame by frame.







Various elements are combined on the Quantel Harry for Remmick's demise in "Conspiracy." An isolated image of the actor is composited with a dummy head filled with all sorts of goop and exploding squibs. That's further enhanced by the animated phaser fire for a truly explosive finale.



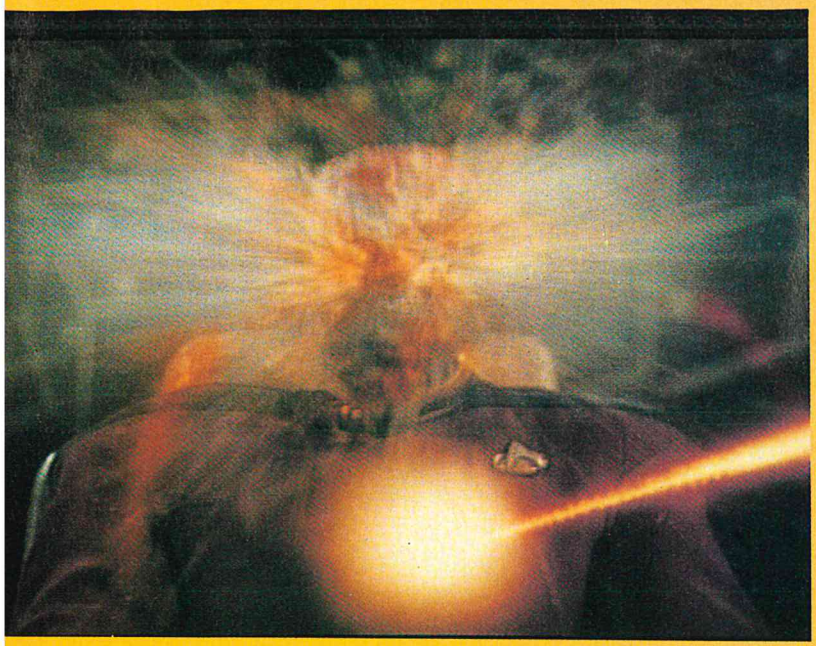
energy out of the shields. We had shots in there where I had to wrap the *Enterprise* with the shields, which were made out of two or three DF/X [Digital FX] 200 paint frames with color in them and a laser light shot on film. I keyed that over, wrapped what I created into the shape of an M&M with the Quantel Mirage, and cut half of it off. Then, I wrapped it around the back of the *Enterprise*, put the ship back where it should be, and then put the front back on. It looked like it actually enveloped the whole ship."

According to Moyer, approximately 55 to 60 other effects shots, not including the 27 that Price was responsible for, were utilized for "Q Who?" Price estimates that he provides from six to eight effects per episode, while Moyer puts his average at around 40. One of Moyer's effects included in that average is the *Enterprise*'s transporter beam. To achieve the effect of "beaming" someone from one spot to another, Moyer reveals that the set is first shot clean, then shot again with the performers in it. The process is completed when a five-second dissolve effect is provided around the actors.

"That's a simple effect," Moyer says. "When you have people or objects in the foreground, however, then we have to have custom mattes made, which we do with the DF/X 200. We do the dissolve, then shoot and combine our 'streaks and twinkles,' a streak effect that's married or dissolve into what appears to be metal flakes floating in a cloud tank. It looks like a shower curtain when the effect comes down intially. From there, we position the [Ampex] ADO 3000 over the top of one of the people I'm beaming, and we use a holdout matte to define the area where it happens. Then, we use a switcher wipe to create the little afterglow."

Stan Kellam, another effects editor at The Post Group who provides effects for *STAR TREK: THE NEXT GENERATION* on a rotational basis with Moyer, explains that in addition to creating the cloak/de-cloak capabilities of the Romulan Warbirds and Klingon Bird of Prey spaceships with a "ripple" effect, the Quantel Mirage with Starlight plays a major role in developing planets for the *Enterprise* crew to beam down to. "The Starlight allows you to add six or seven lights," Kellam says. "When we create our own planets and wrap them in the Mirage, we'll use the system's Starlight as a light source."

The Sony DVR-10 D-2, which is digitally linked with the Abekas A62 digital disk recorder at The Post Group, is also used extensively for planet development. "We use that link for laying off backgrounds and elements as we go," Kellam explains. "For one show, the *Enterprise* may orbit a planet, which may take up to 20 layers to make. Whenever you come back to the *Enterprise* and that planet, the



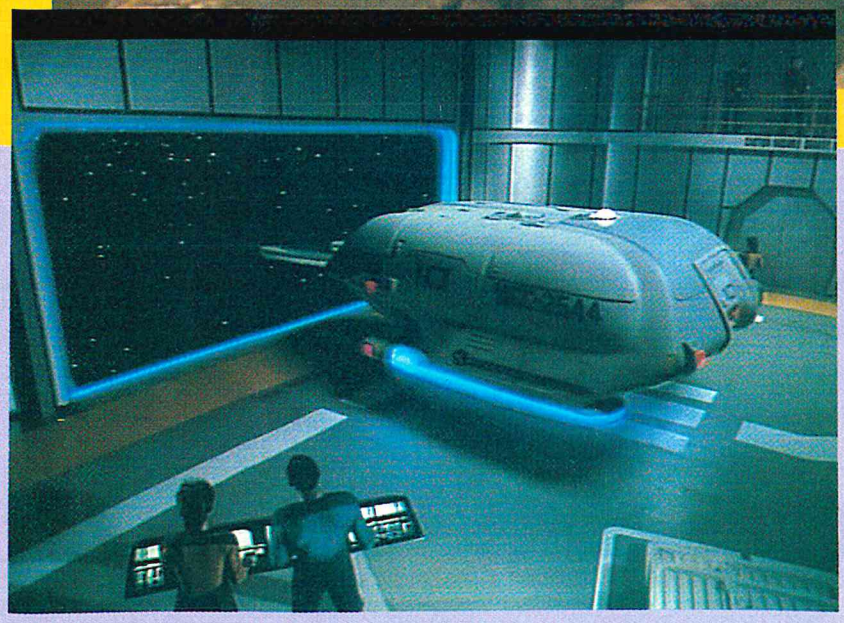
planet has to look the same. The lighting may change, but the color and atmosphere structure usually stay the same. We lay the planet off the D-2 when we get it the way we like it. When we get to the point where the ship has to do something, we can just bring the planet back to fit the scene without having to go through all those layers again."

He adds, "The most important device we use for the show is definitely the Abekas A62. We can get stuff shot motion-control off the stage at Image G [in Hollywood], and we don't even have to touch our ADO 3000 at all, since the motion has already been done. Being able to go layer after layer without any generation loss is the ticket for everything we do here. We would have to have *a lot* of machines if we didn't have the A62, and we wouldn't get the look that we do without it."

While Kellam feels the A62 is the most essential system he uses in creating effects for *STAR TREK: THE NEXT GENERATION*, it was the DF/X 200 that helped him with the episode "Time Squared," which he feels was the most challenging one he has done for the series. In that episode, Captain Jean-Luc Picard (Patrick Stewart) meets his future self, who has traveled from the future to prevent a terrible fate that befell the *Enterprise* in his past. "Picard was constantly moving in and out of his own scene," Kellam says. "In one scene, he had to cross over himself walking through a doorway to the Shuttle Bay. They first did Picard on the left, and the doors open. Then, they came back and did the second take, in which Picard is on the right when the doors open. When the doors opened, however, the two Picards didn't match up. With the DF/X 200, we drew mattes to cut him out, one field at a time, until he got across the doorway."

Both Moyer and Price feel their biggest challenge and most enjoyable experience was "The Dauphin," in which Acting Ensign Wesley Crusher (Wil Wheaton) gets involved with an alien and her protector, both of whom have the ability to transform themselves into monsters. "We're usually given about six days to

The Post Group FX team of Dan Curry and Ron Moore oversaw this shot which employs the Harry to mate the background matte with the live action that also includes a stage shot combined with Peter Moyer's transporter effect.



Again, the video technology supervised by Rob Legato and Gary Hutzel combines soundstage footage with model photography to create the realism of a shuttle leaving the *Enterprise*.

create effects for each episode," explains Moyer, "and we were given an extra day for 'Dauphin.' They were 20-hour days, though. In that episode, we had to create an entire universe in the Holodeck, which we did through the DF/X 200. There were about 10 shots, two of which required over 110 layers each."

"I had to create the transformation of the two human-looking women into large, furry monsters on the Quantel Harry," says Price. "The creatures had about 25 layers on each of them. We had seven shots to do seven transformations, and each shot took about a day to complete. To get the effect, we shot the women and the creatures separately over blue screen, as well as the background plate. During the film transfer, mattes were pulled for the blue screen, and I composited the women and the creatures over the same section of background on the Harry. I then brought the frames over to the Paintbox to achieve the transformation. Using different things from the Paintbox to achieve the transformation between woman and creature by cutting out sections from either of them or by repainting different areas. The transformations lasted only about a second, so I didn't paint a full second worth of frames. I used the Harry to paint only half or three-quarters of a second, then stretched that out to fit the whole second and make the effect look smoother."

When all other work on an episode is completed, Moyer says it is then taken to Unitel, in Hollywood, where it undergoes online editing. Any offline editing chores, he adds, are handled by the Montage Picture Processor.

Thanks to the astonishing advancements made in video and graphics today, it can be said that *STAR TREK: THE NEXT GENERATION* has truly transported its fans into another time and place. And if 20th Century technology can provide us with such a detailed look at what the 24th Century might be like, one may not have to only imagine what the future will bring.

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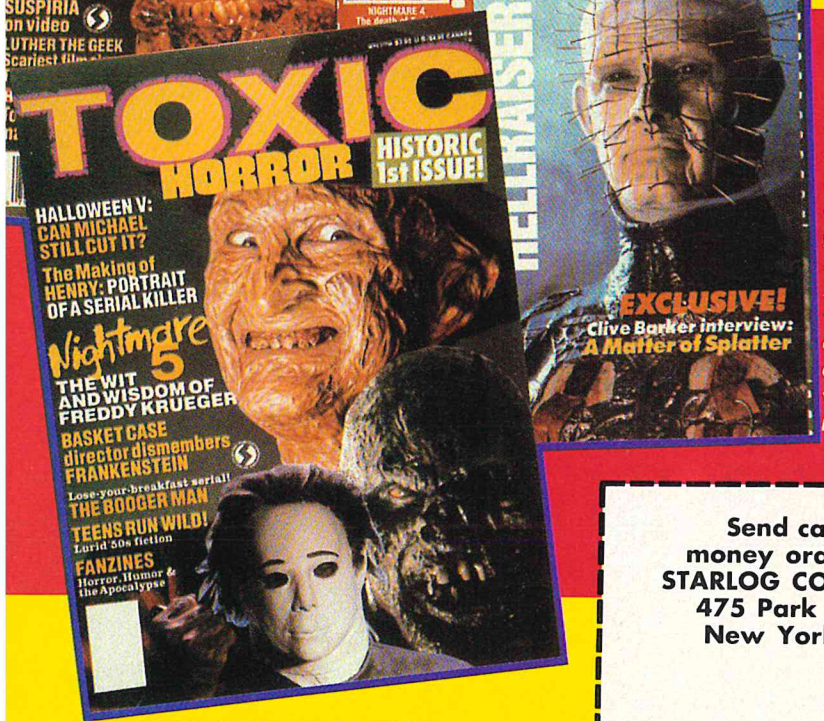

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DATABASE Mission Briefings

Aspects of Worf

Michael Dorn has a point he wants to stress. "Worf," he says, "is *not* a sex symbol.

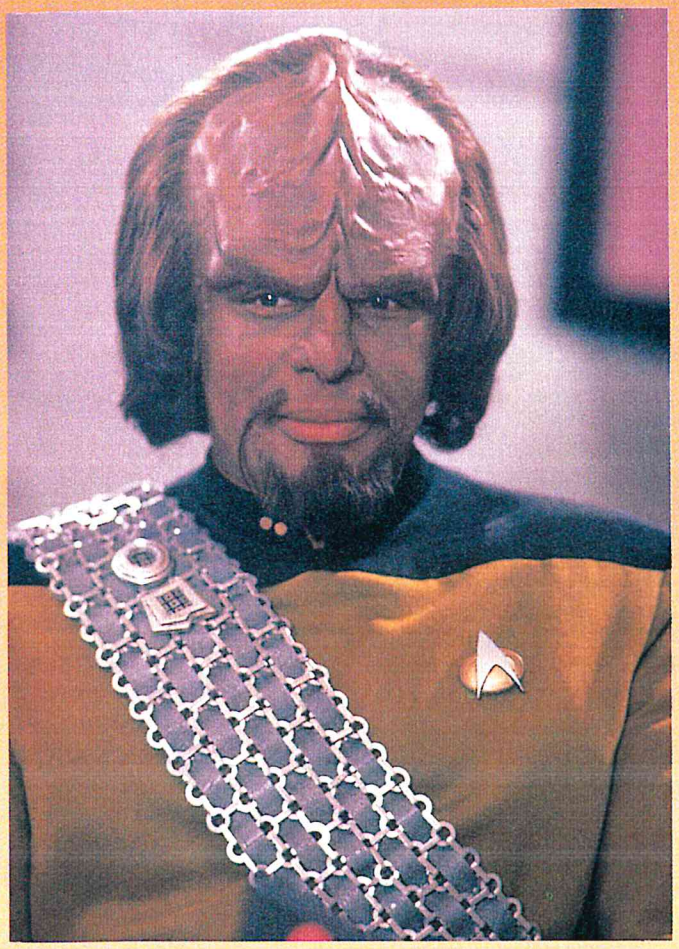
"OK, I guess he is in *some* circles," Dorn admits of his Klingon alter-ego. "It depends on what species you are."

Like many a non-human before him, it is Worf's very alienness that has proven attractive to many fans. Beneath his gruff, hardened Klingon warrior exterior, there's a gruff, hardened Klingon *interior*. And of course, he certainly *looks* alien.

"I've heard them all," says Dorn, citing Worf's various nicknames which range from "Turtlehead" to "Speed Bumps." "My friend [actress] Telma Hopkins calls me Old Intestine Head. And Arsenio Hall, on one of his very first shows, said I looked like I had a butt on my head."

Dorn, however, revels in his character's alienness. "For me, as an actor, one of my favorite episodes was 'The Enemy,' the one where I let the Romulan die. I thought that was a real risk on the producers' part to let that happen. As human beings, we always put human qualities to everything—dogs, cats, aliens. In that episode, the producers wanted to show that Worf is *not* subject to human morality. He's *not* human. He's a Klingon."

—David McDonnell



Worf has been called many names, but Michael Dorn ponders the thought of being a Klingon sex symbol.

Irish Smiles

His name is O'Brien. He's the Transporter Chief of the *U.S.S. Enterprise*. And in the words of the man who plays him, actor Colm Meaney, he's an "irregular regular."

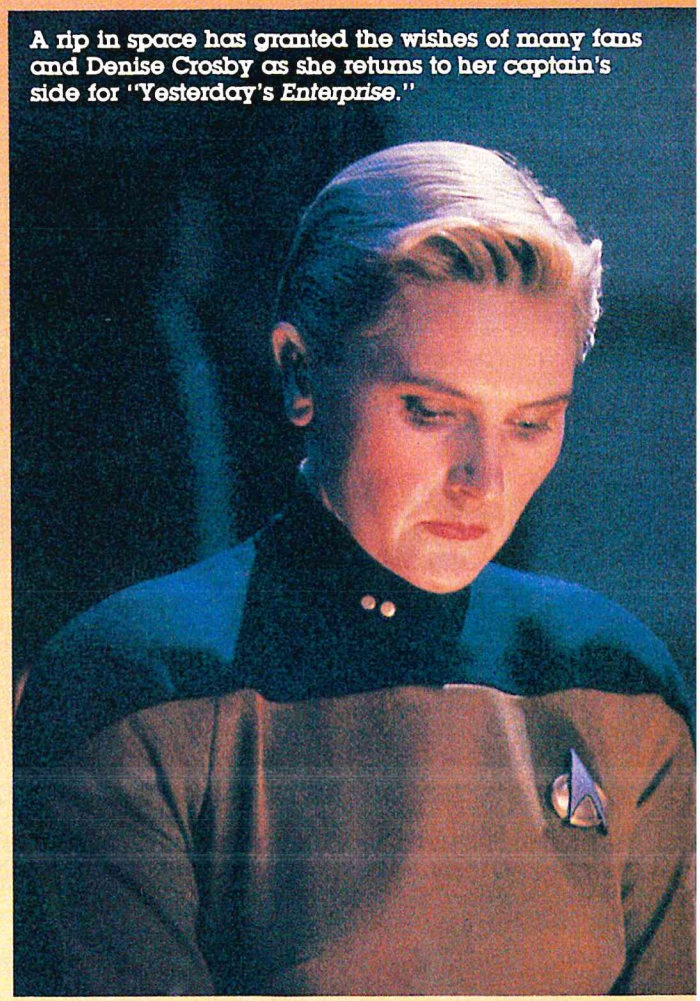
Even though O'Brien doesn't yet have a first name, Meaney has a great many fans who look forward to his sporadic appearances on *STAR TREK: THE NEXT GENERATION*. "It's nice to hear from people and see what they think," Meaney notes. "For the most part, it's all positive. Many have obviously made a comparison to Scotty, but not as often as I would have thought, which is good for me because O'Brien is *not* another Scotty despite the obvious ethnic similarities."

Humor is one of the keys to O'Brien. "A number of letters have said things like, 'It's good to see someone who has a sense of humor,' " Meaney remarks.

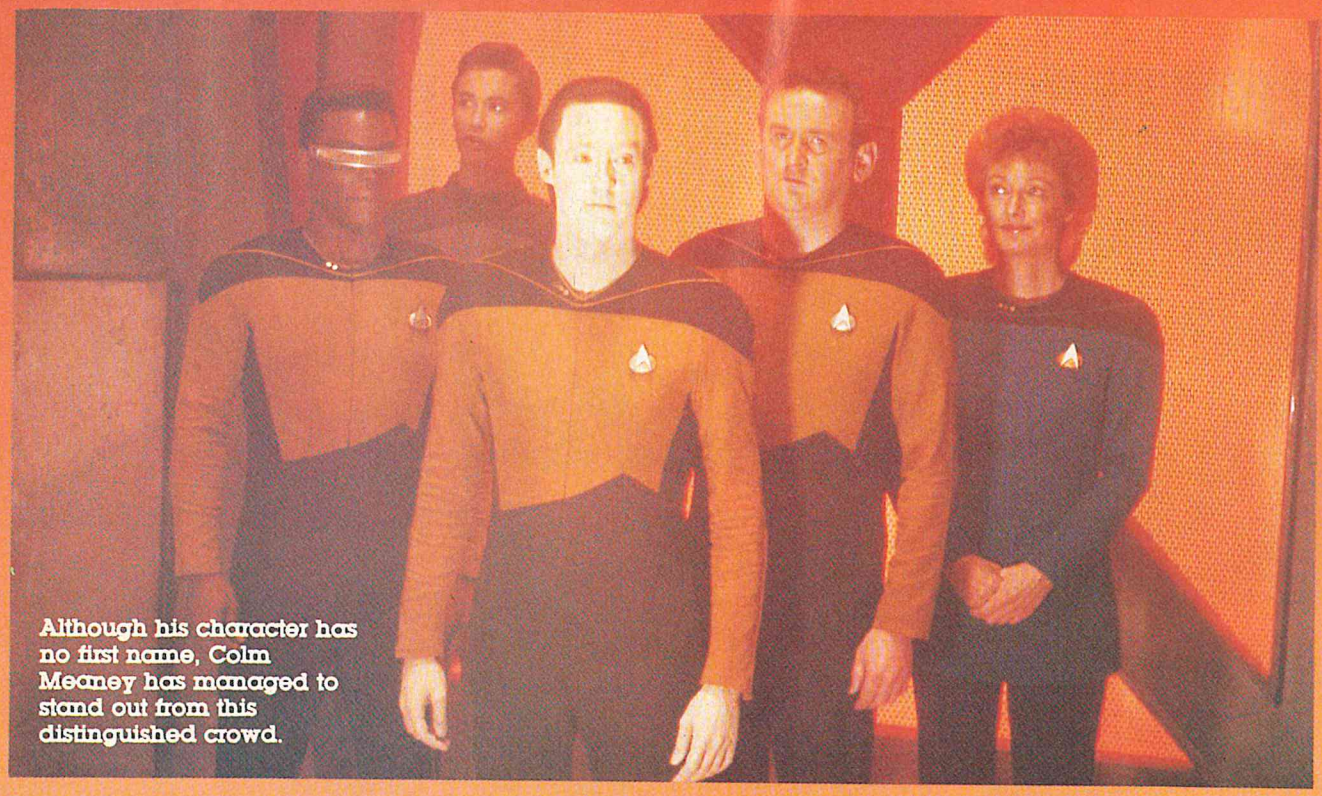
"Having a sense of humor helps O'Brien deal with Riker more easily than with Picard *per se*, and I think many people in the crew are in that position. O'Brien is somebody who is more human and obviously likes his job and does his job. He doesn't have that element of being a fearless superhuman that some of the others have. Maybe that's why he's in transporter control instead of Security or going on Away Team missions."

Says Colm Meaney, "Although O'Brien's a professional and he's very much on top of his job, he's *not* Superman."

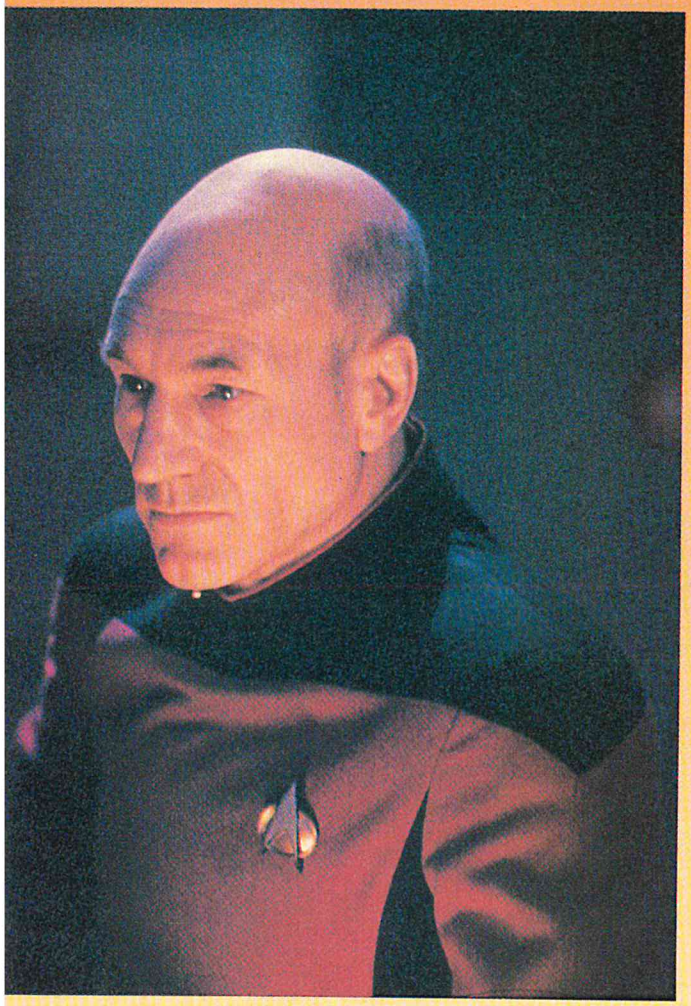
—Mark A. Altman



A rip in space has granted the wishes of many fans and Denise Crosby as she returns to her captain's side for "Yesterday's *Enterprise*."



Although his character has no first name, Colm Meaney has managed to stand out from this distinguished crowd.



Yesterday's Heroine

It's not a dream. It's not a hoax. It's not an imaginary story. Denise Crosby, who left *STAR TREK: THE NEXT GENERATION* near the end of the series' first season, has returned to briefly serve again as Tasha Yar on board the *U.S.S. Enterprise*.

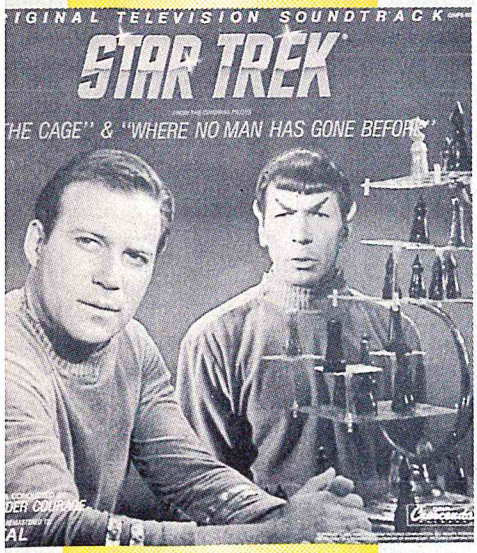
"Ever since I made the decision to leave, my immediate afterthought was: 'How can I come back?' " Crosby says. "Never an ongoing character. Never permanently. Coming back to the show as a regular would be cheating and would ultimately diminish [Tasha's death]."

Fans, of course, had never given up yearning for Crosby's return to *THE NEXT GENERATION*. There were numerous fan theories as to how best to approach this longed-for resurrection day. Perhaps an alien being might fashion itself in human image a la "The Survivors" or "The Bonding." The ever-popular Q (John de Lancie) could deign to revive the dead Starfleet officer or devise a new Tasha filled with the very memories of the old. Or perhaps the Holodeck could provide the illusion of life as it has in "The Big Goodbye," "Booby Trap" and "Elementary Dear Data." There are, after all, always possibilities: flashbacks, trips through time, treks to the Genesis Planet.

Fortunately, though, other less prosaic choices were made. Instead, Tasha Yar lives again, because she *never* died. As Crosby puts it, "a rip through space" provides the history-altering foundation for "Yesterday's Enterprise," an episode which allows Tasha Yar to make her own informed choices about life and death in *THE NEXT GENERATION*.

"I love Tasha," Crosby notes. "I love her more than anyone. I identified with Tasha more than anyone could. She had dreams of great success in Starfleet. She rose to the top. She did it all on her own, relying on her talents, her strengths, her perserverance. The whole point to her was that she came from nowhere—with all odds against her—and Tasha Yar made a mark in life."

—David McDonnell



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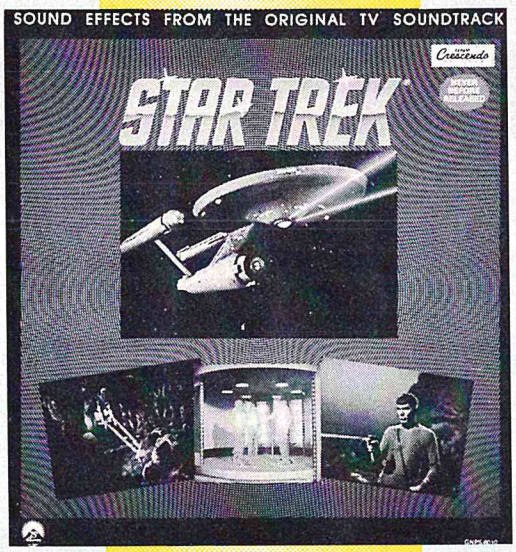

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Gates McFadden

Dr. Beverly Crusher

By MONIKA GUTMAN

In 1988, at the end of the first season of *STAR TREK: THE NEXT GENERATION*, Trekkers learned that Gates McFadden, a.k.a. Dr. Beverly Crusher, would not return to the show.

Many, pardon the pun, were crushed. And surprised.

And so, says McFadden was she.

Although the official announcements stated the red-haired actress had left the series to "pursue other career options," she maintains, "I got a call from my agent saying they had decided to go in another direction with the character. That was literally all I heard. I was very surprised. And my fellow cast members were surprised."

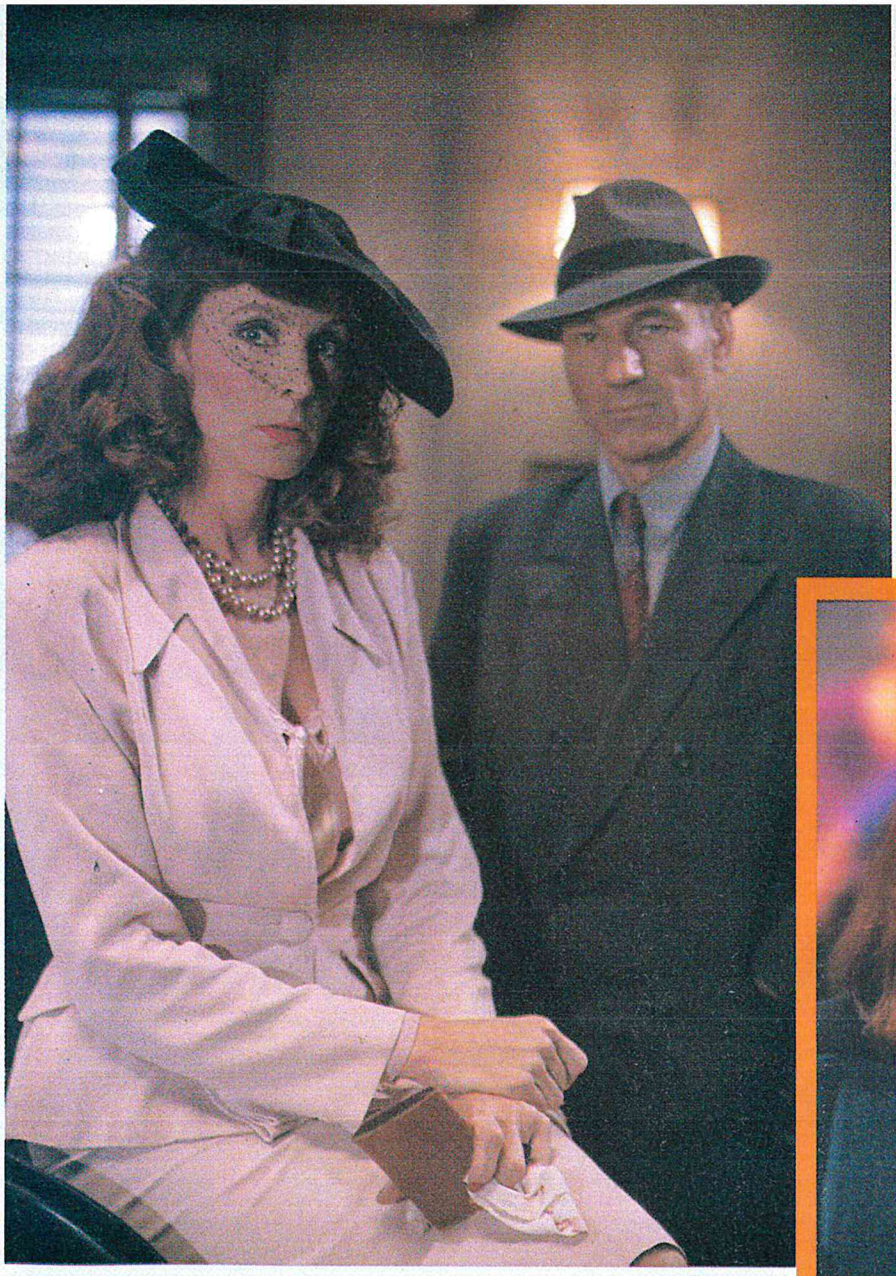
She was equally surprised, she says, when she got a call in summer 1989 asking her to return for the third season of the hit syndicated show. Surprised and delighted.

"I'm very happy. It's very nice to be back," she grins during a break from *STAR TREK* shooting on the Paramount lot in LA. Dressed in the body-hugging uniform of *Enterprise* crew members, she adds, "I gave some careful consideration to the decision [to return]. But overall, I was very pleased to be asked back, and I had certainly missed working with my fellow cast members."

She professes no bitterness about the situation. In fact, she says, "If you asked me if I would change anything about the past year, I would say no."

McFadden, whose primary residence is New York City, returned to Manhattan when her first *STAR TREK* stint ended. She had already committed to perform in a play on the East Coast, and when that ended, she took up her pre-*TREK* teaching post in acting and improvisation at New York University's Graduate School of the Arts. Despite the fact that she became buzzingly busy, she says, *STAR TREK* was never completely out of her life.

"I had incredible support from the fans," she reveals. "When people found out I wasn't going to be on the



The actress cites the first season's "The Big Goodbye" as one of her favorite episodes. It allowed Dr. Crusher to show her humorous side alongside Dixon Hill.

director. "Sometimes I worry that my career is not focused enough," she smiles, confessing that she still tap-dances in her spare time for relaxation. "On the other hand, I think, the combination is good."

She would like to combine a little more of her experience in her *STAR TREK* stint. "I would love to get in more comedy, to take advantage of my background. I've done all this clown

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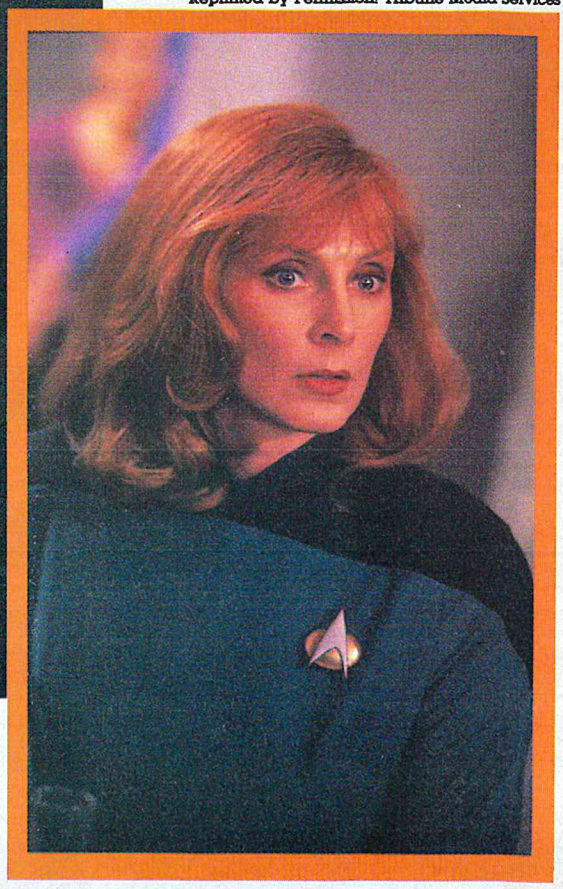

While she is very appreciative of the fan support, McFadden admits to being reluctant about convention appearances.

show, I got tons and tons of letters. They were sending me copies of letters they sent to Paramount, letters they had written to the producers, even petitions. And they kept it up over the whole year. I even had *STAR TREK* fans who flew hundreds of miles to come see me in my play."

Like her fans, McFadden is fond of Dr. Crusher. "I think it's a really good choice to have a doctor or high-ranking officer who's also a mother," she notes. "Also, Beverly can be romantic. I like that. Because my own mother was a working mother all my life, and she was able to handle a lot of things at once. And I would hope that by the 24th Century, it would be even easier."

McFadden grew up in Cuyahoga Falls, Ohio—where she trained at an early age to be a dancer as well as an actress. One of her teachers was a ballerina, and the other, she says, had been in the circus. "I grew up thinking most ballerinas knew how to ride the unicycle, tap-dance and do handsprings," she laughs.

She continued her theater studies when she attended Brandeis University—although by this time, she had gained an interest in acting as well. After graduating with a B.A. in Theater Arts, McFadden traveled to Paris, where she studied under Jacques LeCoq, a specialist in acting combined with mime, Commedia dell Arte and improvisation. It was LeCoq, she says, who first recommended her for teaching positions in the U.S.

McFadden has since combined teaching and acting duties with additional work as a choreographer and stuff. I would also love to show more of Dr. Crusher's vulnerability. She's a little imperfect in her private life."

Big plans for someone who returned to a role that, only a year ago, she thought was part of her history. But McFadden remains philosophical.

"Once you thought you were a part of something, and then you're away, and then you're brought back, you realize, well, it's a job. Anything could happen," says Gates McFadden. "It would be nice to stay with the show but in this world *anything* could happen. But I'm not worried about it. And I'm very glad I'm not worried about it. If it happens that I'm off again, then that's the way it goes." ●

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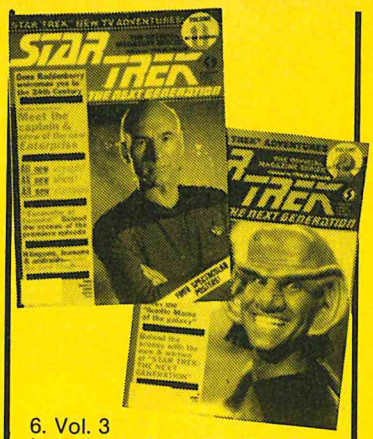

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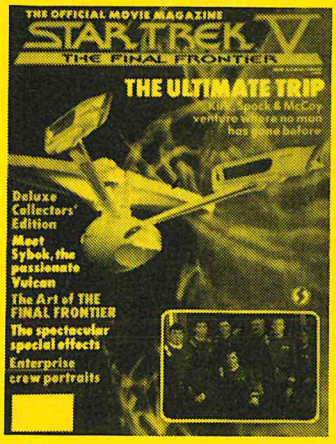

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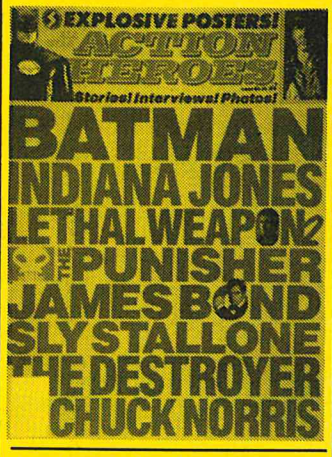

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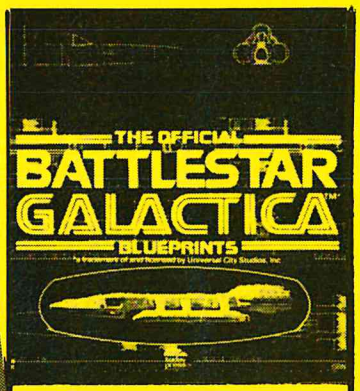

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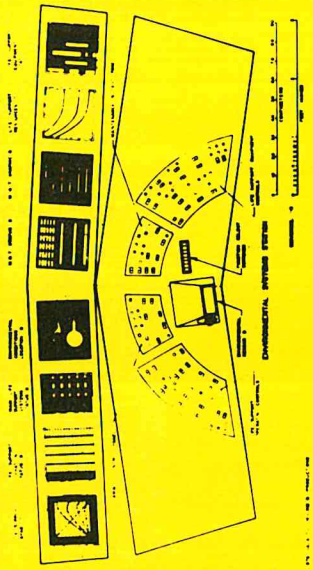

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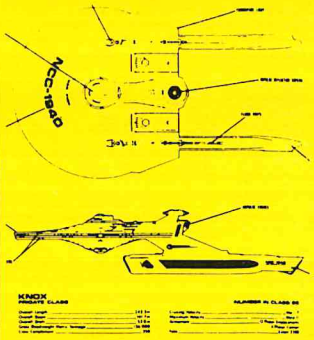

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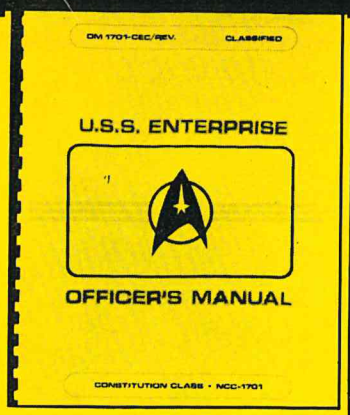

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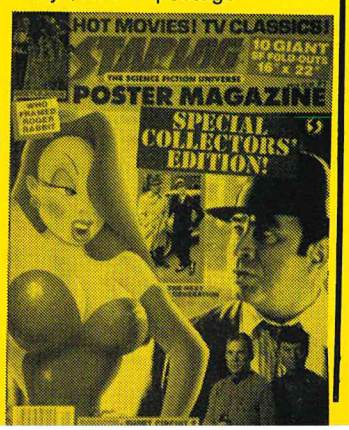

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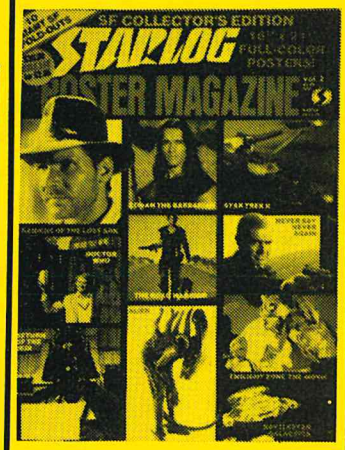

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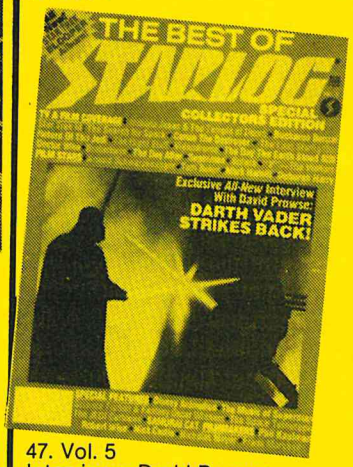

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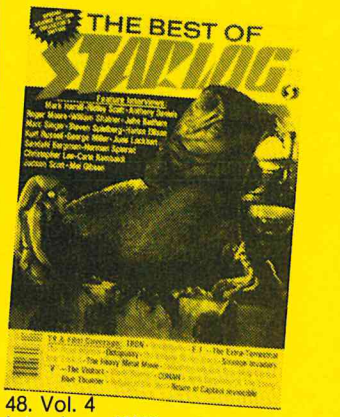

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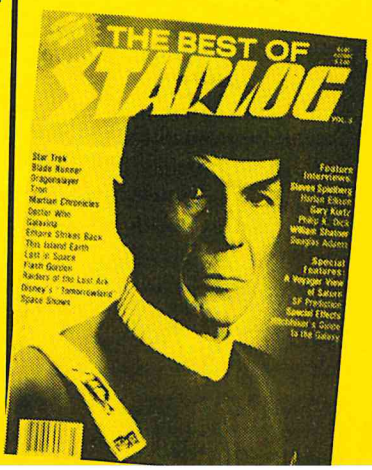

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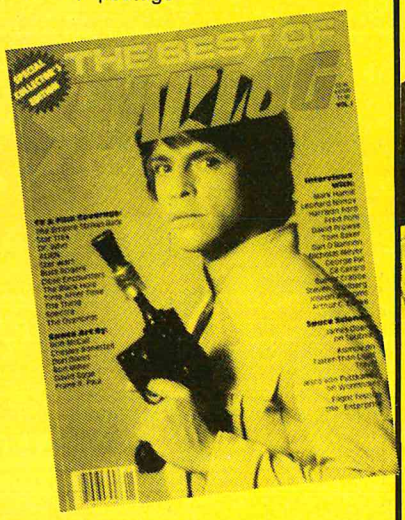

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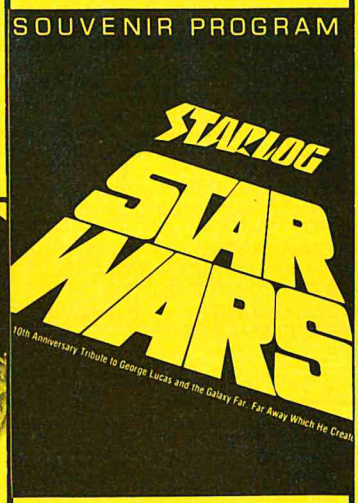

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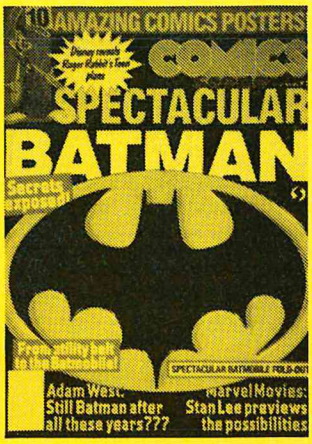
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Keith Sharee

Imaginary Games

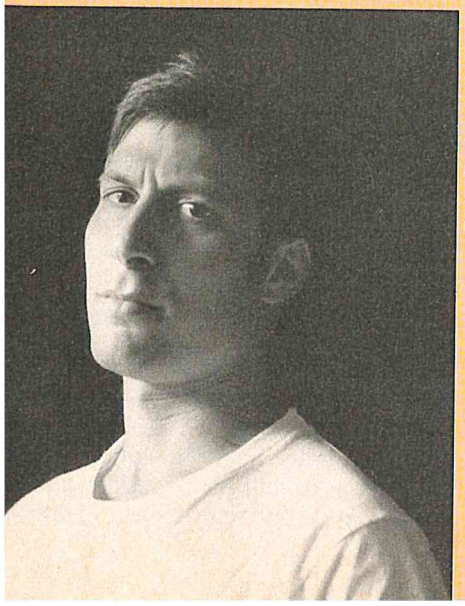
By MICHAEL McAVENNIE

Imagine living on a world where imagination is considered anathema by its population. Imagine not being able to imagine. Of course, if you committed such an "immoral act" while living on this world, you would be severely punished for doing so. And you don't even want to know what the planet's inhabitants would do if you were to conceive of something within the realms of science fiction.

Thankfully, such a world only exists through imagination, or, more specifically, the imagination of Keith Sharee, author of Pocket Books' latest *STAR TREK: THE NEXT GENERATION* novel, *Gulliver's Fugitives*. According to the author, the crew of the *U.S.S. Enterprise* finds itself in such a situation after discovering the recorder marker of the *U.S.S. Huxley*, a starship that has been missing for more than 10 years. Captain Jean-Luc Picard instigates a search for the ship that leads the *Enterprise* to Rampart, a world settled by Earth colonists over two centuries ago and where imagination is a capital crime. When complications between the *Enterprise*'s search and Rampart's demands for privacy arise, Picard is kidnapped by representatives of the colonists, leaving First Officer William Riker to unravel the mysteries behind the planet while getting his captain back safely.

"*Gulliver's Fugitives* is about what

"People 5,000 years in the future aren't going to remember our soap operas and our documentary programming; rather, they'll probably be looking at *STAR TREK*," notes Keith Sharee of the modern myth.



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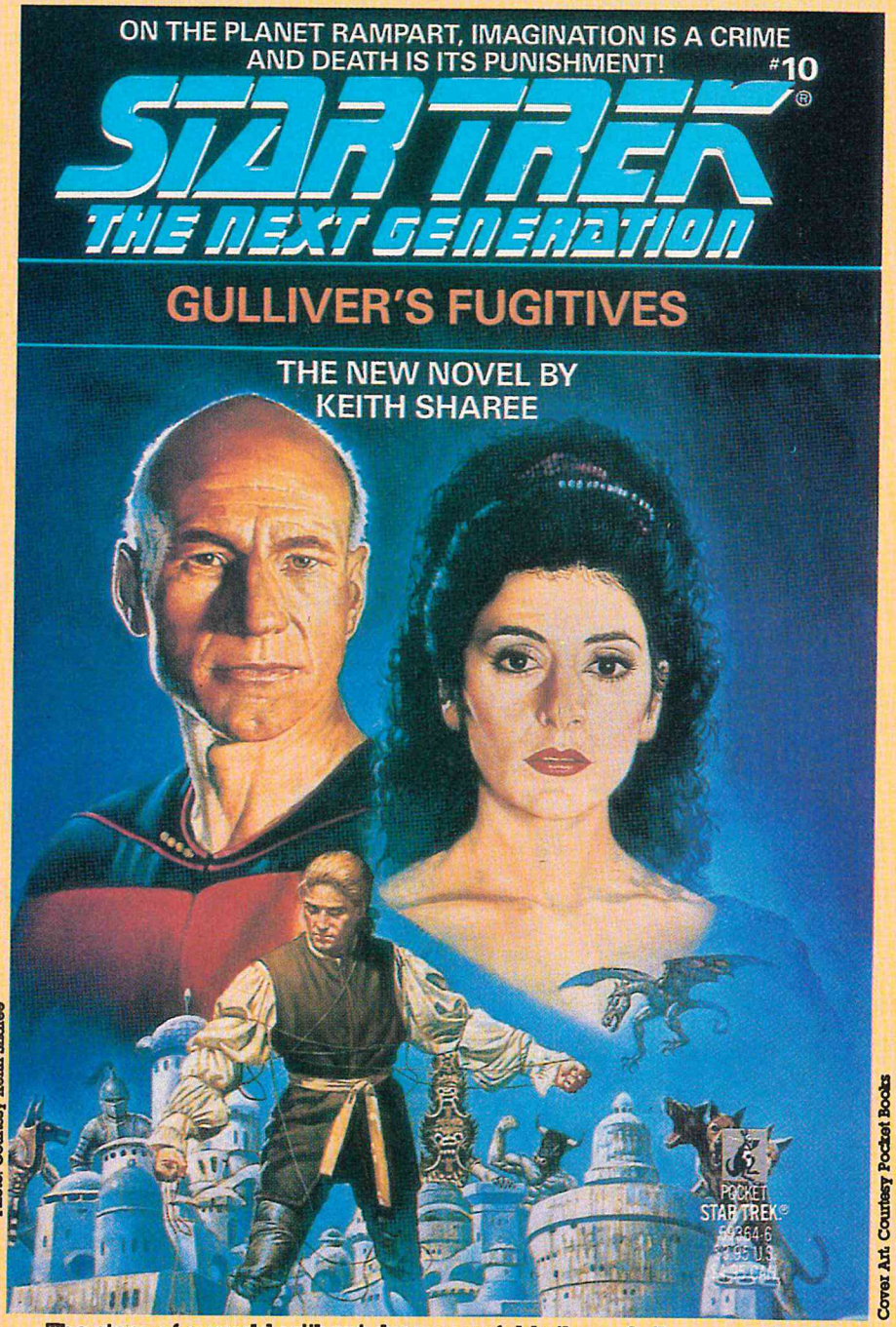
ON THE PLANET RAMPART, IMAGINATION IS A CRIME AND DEATH IS ITS PUNISHMENT!
#10
STAR TREK®
THE NEXT GENERATION
GULLIVER'S FUGITIVES
THE NEW NOVEL BY KEITH SHAREE
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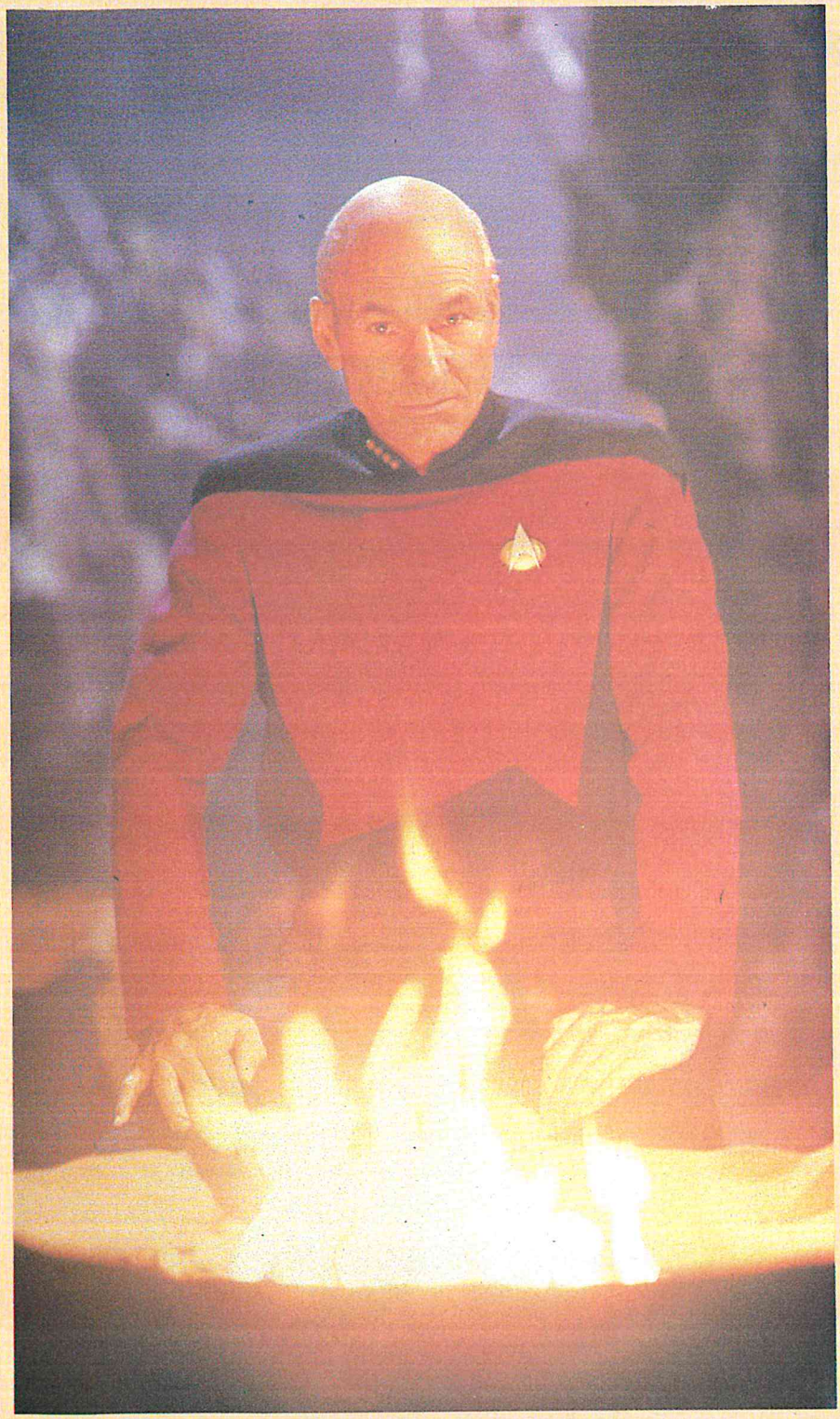
The story of a world without dreams unfolds through the eyes of Troi.



Unraveling the mystery of Rampart takes priority when Picard is taken captive by the colonists.

happens when not only imagination is a crime," Sharee says, "but when people lose the capability of even *thinking* in imaginative terms. There are a number of parallels between the book and certain things one may see going on right now."

A truth-inducing drug used by the colonists on Rampart is one such example. "Such chemicals have been highly sought after by intelligence agencies here in the 20th Century," he cites. "In fact, the chemicals I mention have probably been used by the major world powers in pretty much the way I describe them: as an interrogation tool. That's something readers may not know, since I don't link it back in time in the story. Such things *do* exist, however, and on a scale most of us may not be aware of.

"There are many things in the book that readers may not realize are true," Sharee adds. "For instance, there's a number mentioned near the story's end as the number of possible states of the human brain. It's a real number; I didn't pull that out of a hat. Based on the number of synapses in a brain, you can make a calculation as to how many brain states or thoughts a person could have. The number turns out to be greater than the number of atoms in the entire universe. It's actually bigger than that; it's actually bigger than the number of elementary particles or parts of atoms."

The novelist found such a figure to be extremely interesting, particularly since it suggested to him that most people never have the slightest inkling of their brains' limitless potential.

"That's one of the things *Gulliver's Fugitives* is about: the limits a society places on consciousness," he says. "How many people are using the two-to-the-power-of-10-trillion capability that their brains have? Maybe that's why I named the ship the *Huxley*, because I was thinking of Aldous Huxley [author of *Brave New World* and *Doors of Perception*], although I believe his grandfather was a well-known evolutionist around Charles Darwin's time. So, there are two reasons for naming it the *Huxley*."

While the *Enterprise* will have its problems with Rampart, Ship's Counselor Deanna Troi confronts problems of her own, thanks to the continual presence of an unknown alien force in her mind. "Those encounters will be a bit harrowing," Sharee promises, "but if I say anything else about it, I'll be blowing the whole thing. There will be a reason as to why she keeps coming into contact with them, and all of those events will have a special significance, but it's doubtful anyone will guess what it is at the beginning.

"There's a lot of focus on Troi in the book," he continues, "because of these encounters, and because the principal puzzles to be solved are ultimately ones she is best suited to solve. It's really through the eyes of a 'scientist of the mind' that the story has the greatest significance."

To further elucidate, Sharee points to psychiatrist C.G. Jung and his assessment of a state of affairs at the time he wrote, a time in which people had lost their power to mythologize and use metaphor. The author says Jung believed that such a loss resulted in people no longer having stories

Using modern technology, the author produced a computer program to generate Data's poetry.

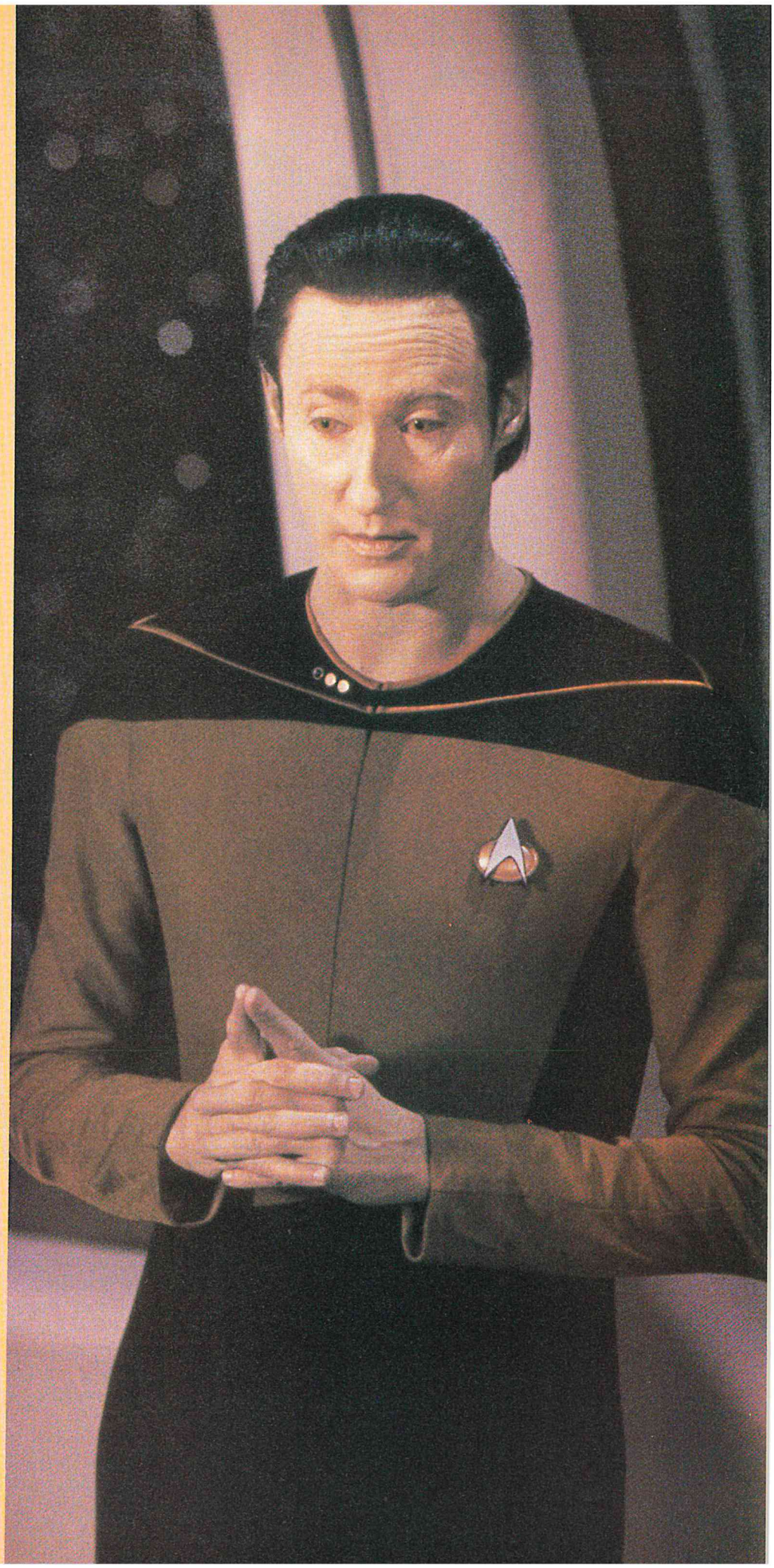
through which to interpret and place themselves in their world, as well as to release the things that were churning in their minds.

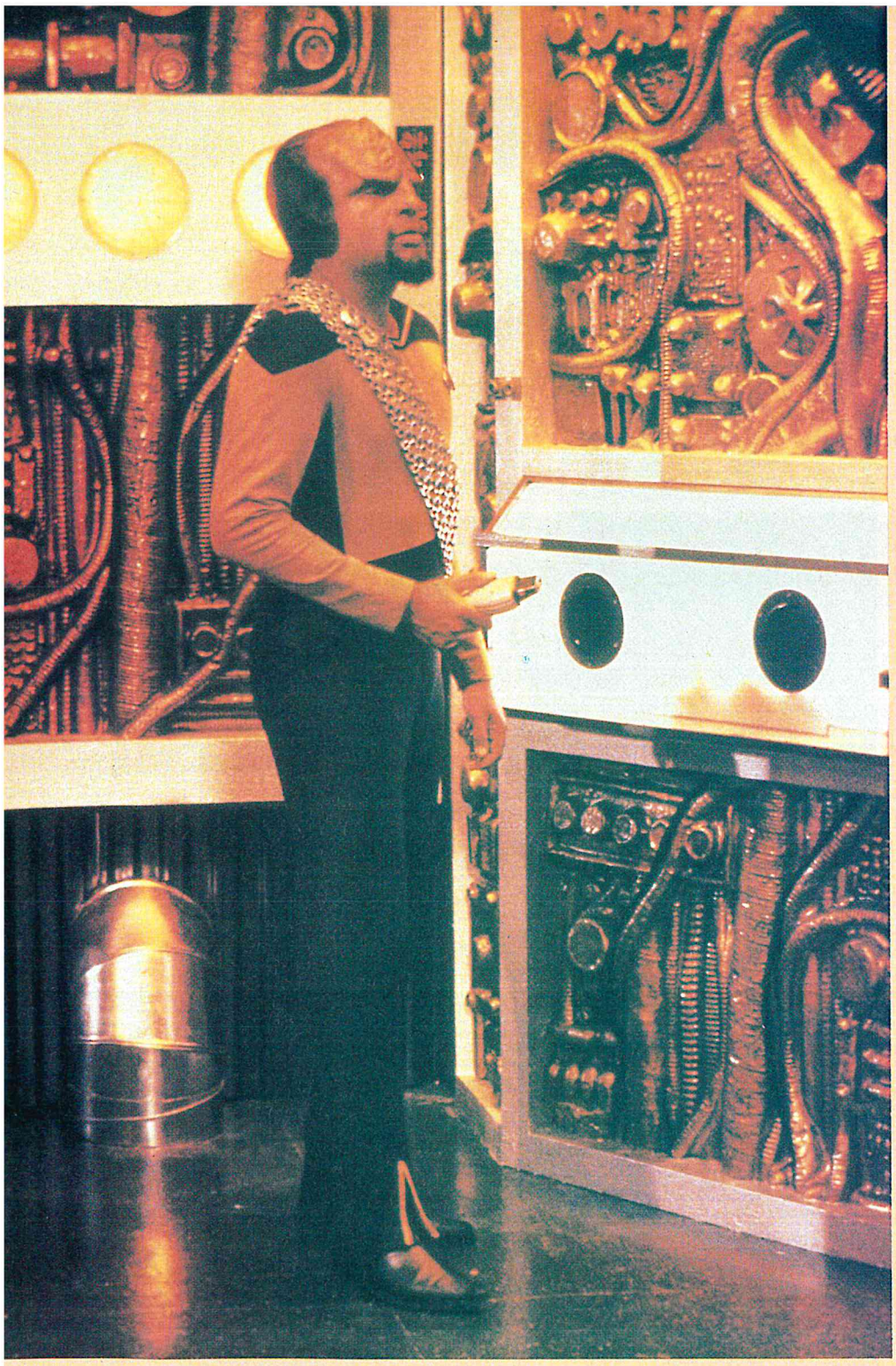
"Jung said that if you want to see the consequences, you should look around, and you'll see that all the nightmares everyone's trying to avoid are *exactly* the ones that we cause to unfold in the world. His solution was 'How do we regain the ability to generate not only myths, but myths appropriate to our own time?' "

Sharee firmly believes that science fiction is today's answer to such questions. "If you go back in time," he explains, "there was a period when myths were the principal way of seeing the world. Then, over the next several thousand years, the myths and fiction people used became more and more realistic. Now, you turn on the television, and what you see is basically documentary programming. The emphasis is on straight re-enactment. Science fiction, to me, is really the new form that enables us to do what people did with their myths all those thousands of years ago: get to the psychological depths.

"I did a lot of research on myths and various other stories for *Gulliver's Fugitives*, but, to me, it was the same thing as reading science fiction. When you get a chance to look backwards, you can see all of the stories which have persisted over thousands of years. I really think the ones that are going to persist from this particular time are our science fiction stories. If you're able to use characters and situations different in kind from those in our so-called reality, then these are the stories that are going to hit the hardest. People 5,000 years in the future aren't going to remember our soap operas and our documentary programming; rather, they'll probably be looking at *STAR TREK*, Franz Kafka, Kurt Vonnegut, something speculative."

STAR TREK fans are certainly bound to remember the ambassadors from the First Federation, an alien race who, after first appearing in the original series ("The Corbomite Maneuver") now make their long-awaited return in *Gulliver's Fugitives*. The scribe explains the First Federation's role in the novel as a look at what might be going on between the two representatives of the First Federation and Lieutenant Worf, one which Sharee promises will play a





Worf will meet a race from the Federation's past that will play an important part in the story's outcome.

significant part in the story.

As if all of that weren't enough, then consider Lieutenant Commander Data joining the ranks of William Shakespeare, Walt Whitman and other great poets. OK, don't consider it, but the android does indeed try his hand at poetry. And just how does an *android* do so, you ask? Believe it or not, it took an actual 20th Century Atari computer to help a fictional character in the 24th Century become a synthetic bard.

"Data's poetry is computer-generated," he reveals. "A friend of mine and I developed a program which is able to create poetry in a particular style. As it turns out, however, it seemed right for Data. It's certainly a plausible way that he would compose poetry, which would be a half-random, half-intentional means of composition.

"If anyone has ever tried it," he adds, "I highly recommend that interested readers either write their own program or get hold of one that can do this, because it's really cool. What happens is that you get thoughts put together that you would swear have probably never been put together before. They're so impossible and so out-of-reach from normality, I think anyone who reads those particular sets of poems in my book will most likely conclude that it's possible no one has ever thought of them before; they're such unfamiliar images. I had loads of fun using that program, and I often get together with friends, sit around with them, and let the computer come up with these strange concepts."

Among the not-so-strange concepts is how Sharee came up with the idea for *Gulliver's Fugitives*. While his first idea didn't include any *Enterprise* crew members from the 23rd or 24th Centuries, his growing exposure to the two series made him more comfortable with the thought. The only question that remained was in which century to place the story.

"I had intended the story to be a *STAR TREK: THE NEXT GENERATION* novel from the beginning," the writer claims. "I think it works better as a *NEXT GENERATION* story, and it has something to do with the fact that you don't know what's going to happen in a *NEXT GENERATION* story like you might with the original crew. Plus, it's somehow more *immediate* to me. By doing it about the *NEXT GENERATION* crew, it works better as an allegory for what's happening *now* on our planet.

"It also seemed to be an ideal time to do *Gulliver's Fugitives*," he says. "I started working on it a few months before the uprising in China and just before the Salman Rushdie affair, and it seemed that as my work went on, what was going on in the world was tying in more and more closely with the story. That was a big impetus for me, and I felt strongly enough about the story that writing it was never just a 'job' for me to do; it has always been a cause or message that I've wanted to communicate very, *very* strongly."

While his message would make Keith Sharee a fugitive of the very planet he created out of his imagination, he concludes that there would be nothing to conceive of without such ability. "I believe the consequences are really far-reaching when humans discourage themselves from using their imagination," he says, "and they extend into *all* endeavors not just creative things, but science as well, and how the society gets structured. After all, if you don't have any imagination, you can't imagine how you might change anything or progress."

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The Romulans

Designs by RICK STERNBACH, MICHAEL OKUDA & MONTE THRASHER

By ROBERT GREENBERGER

Of the many races the United Federation of Planets encounters on a regular basis, few are more mysterious and deadly than the Romulans. Nearly two centuries ago, uneasy relations between the burgeoning Federation and the feisty Romulans sparked a war fought entirely by starship. Neither side saw the other's face and after a treaty was achieved through sub-space radio negotiations, a Neutral Zone was established, separating both powers and preserving a tenuous peace. Some 85 years ago, the Romulans once again began encroaching on Federation territory. Several skirmishes between Starfleet vessels and the Romulans nearly led to a renewed war but cooler heads prevailed.

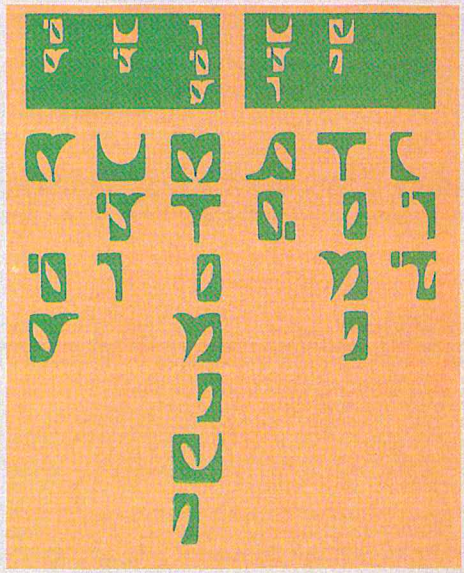
The Romulans hail from the star system Federation scholars refer to as Romulus. The exact number of worlds comprising the Empire remains a matter of speculation. What is known is that the Romulans believe in expansion through might. Worlds do not volunteer to join the Empire but are annexed with rebellions crushed. The entire Romulan society is apparently geared toward the further conquest of inhabited space. Their ships are entirely military in nature and are known as Warbirds or Birds of Prey.

After several abortive exchanges with the Federation, the Romulans entered into a brief alliance with the Klingons. What the Klingons got in exchange for the deal remains classified to this date (although their small Bird of Prey fighters do share certain features with the Romulans' own), but the Romulans were given access to Klingon battlecruiser technology. The alliance was extremely short-lived, and, in fact, eventually deteriorated into

In their long absence from Federation borders, the Romulans have become more harsh in appearance—a change perhaps caused by whatever crisis kept them occupied for 58 years.

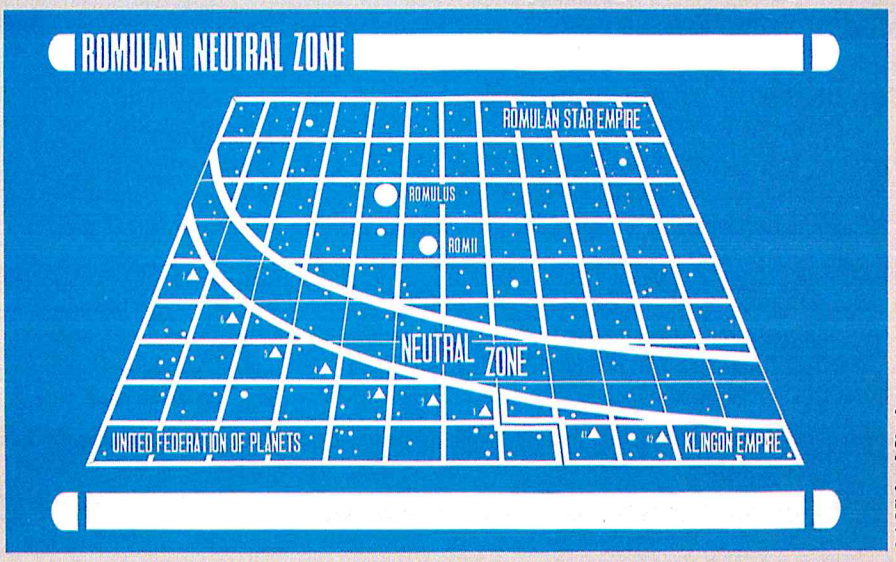
The symbol of the Romulan Star Empire. Note the Romulan worlds are clutched within the bird's talons—displaying their credo of conquest through strength.

An example of Romulan writing from aboard one of their ships.



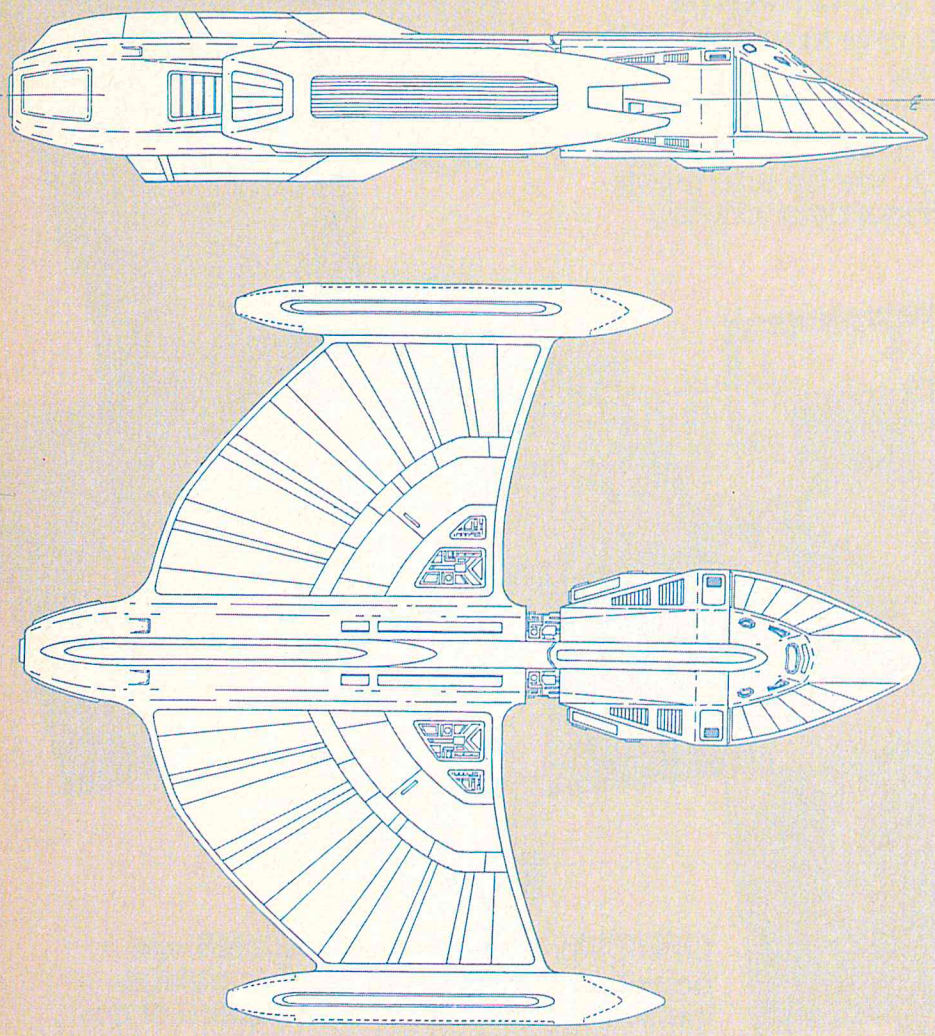
Art: Michael Okuda

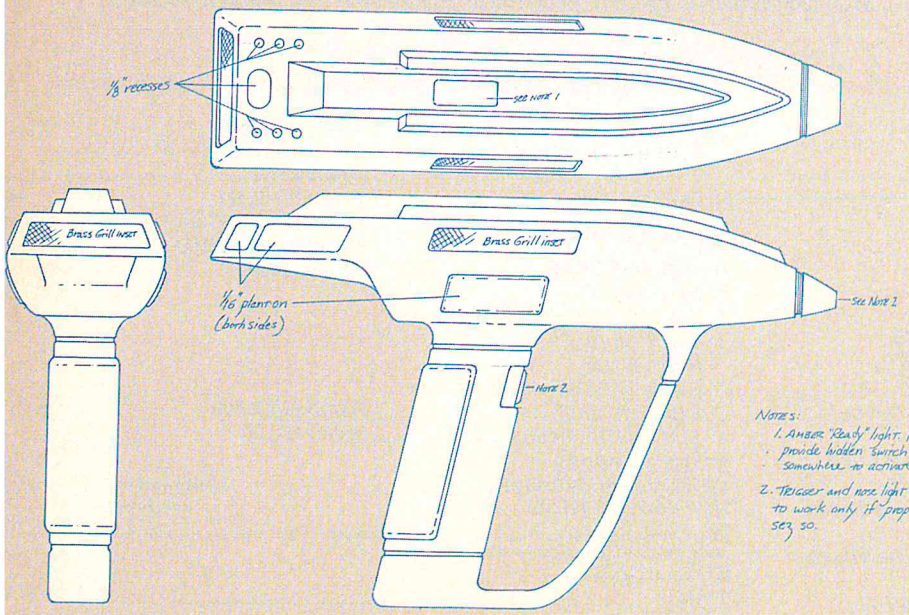
A map of the Neutral Zone which was first drawn before humans had ever gazed upon the enemy.



Art: Michael Okuda

Top and side view of a Romulan scout ship. Its markings may betray a best-forgotten, short-term alliance with the Klingons.

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bloody warfare. However, the Romulans soon used their newly acquired technology to construct their powerful Warbirds, which they have built up into an impressive fleet as of this date.

It was around this time that Nimbus III became the site of an attempt for Federation, Klingon and Romulan cooperation. A joint council oversaw the development of the world until natural disaster struck, turning the experiment into a failure.

Then, the Romulans seemed to disappear. No further disputes along the Neutral Zone or espionage attempts to thwart Federation plans. Just silence.

Two years ago, the Romulans returned, revealing only that something had preoccupied them for more than half a century, which may or may not have involved a hostile alien race such as the Borg. The Romulans quickly began encroaching on the Neutral Zone once again, requiring the *U.S.S. Enterprise* to aid ships in the vicinity. Shortly thereafter, it was determined that outposts on both sides of the Zone were being decimated. While the Romulans maintain that the attacks were acts of aggression on the Federation's part, it is perhaps a signal that the Borg are much closer to inhabited space than previously thought.

The Romulans and their society remain shrouded in secrecy and mystery. Counselor Deanna Troi reported that little is known of them outside of a shared mindset of superiority and arrogance. They are definitely an offshoot of the Vulcan race, although how and why remains unexplained. With that little knowledge, it is safe to assume that they have some telepathic ability as well as strength superior to humans. Yet rather than devoting themselves to logic like the Vulcans, the Romulans have passionately dedicated their minds to martial ways which present a clear and present danger to the Federation.

Recently, the Romulans have battled the *Enterprise*, first in a case where a spy craft crashed on a world within Federation territory and the Romulans threatened war until their deception was discovered. A short time later, a Romulan admiral tried to defect to the Federation although, it was discovered, he was actually a pawn used and discarded by the Imperial government.

Their moves must be carefully studied since they are as easily capable of subtle deceptions as they are of swift, violent action.

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"The High Ground"

Mission Report

Stopping at Rutia 4, a non-aligned planet, to drop off medical supplies, the *Enterprise* finds itself in the midst of the planet's civil war, which is marked by terrorist attacks committed by a group of separatists called the Ansata.

The Away Team—Data, Worf and Dr. Crusher—stop at a local cafe between meetings. As they prepare to leave, a bomb goes off in a shop across the street. Crusher, ever the physician, rushes to aid the injured. Data and Worf are unsure of the safety of her actions. She orders the Klingon to bring her alcohol and material for bandages.

"Doctor, I believe it would be prudent to return to the *Enterprise*," Data points out. "There are physicians on this planet. . ."

"Who aren't here yet. I am," Crusher retorts, as she continues to aid the wounded.

Meanwhile, Data has contacted the ship and Picard orders an immediate beam-up. The android notes that Dr. Crusher is involved in her professional duties. "You are endangering yourself and the Away Team," Picard tells her.

"Captain, right now, I'm trying to put a life back into a wounded body with sleight of hand! I'm not going anywhere!"

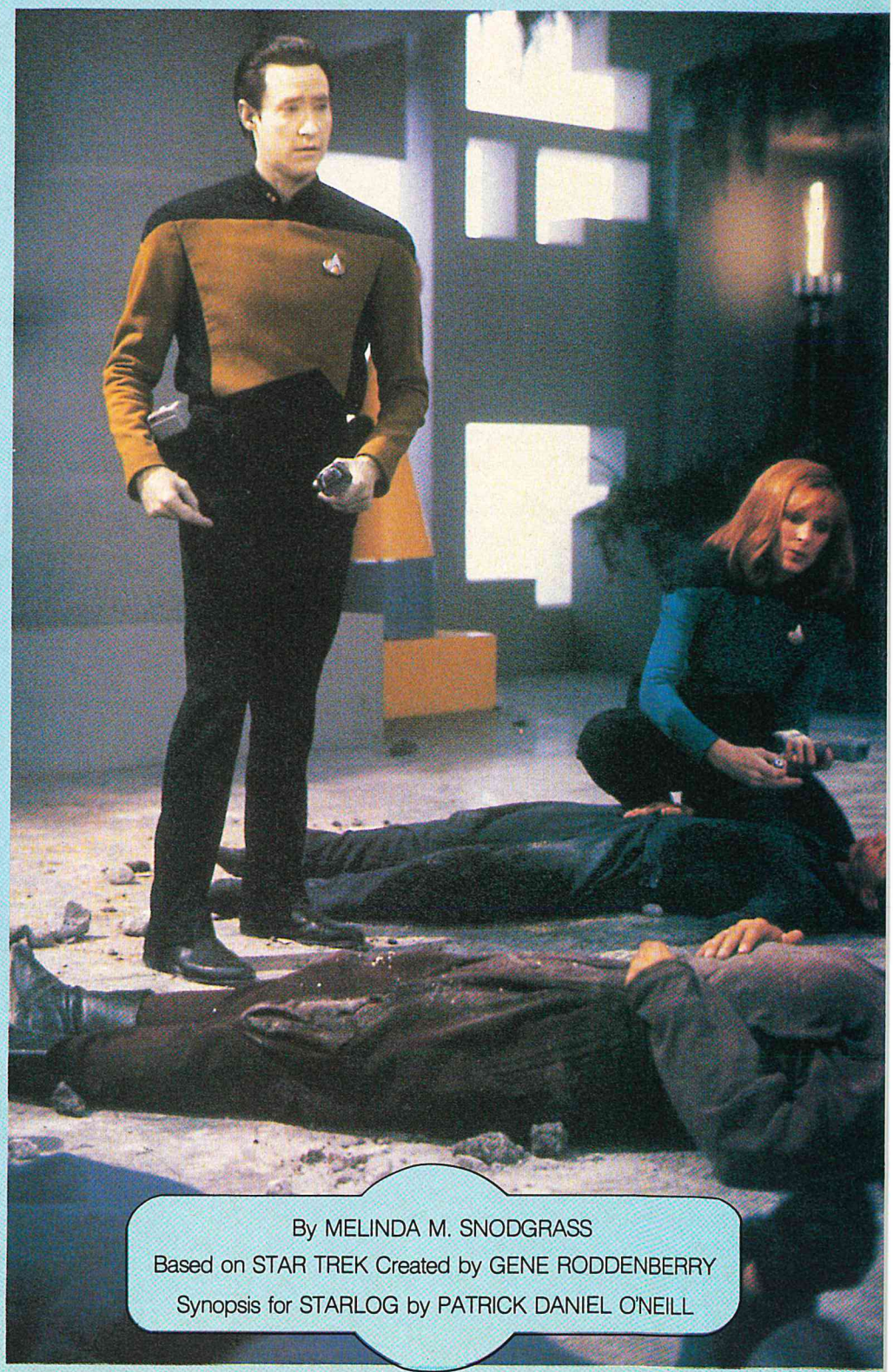
Picard still wants to transport his people to safety. "I wouldn't want to be in the Transporter Room to greet her," Riker comments.

The Captain reluctantly agrees, ordering Data to stay until the Rutian medics arrive.

But the opportunity to escape never comes. There is a flash of light and a crack like thunder as a man suddenly appears. He approaches Crusher and grabs her arm. Data and Worf go for their phasers, but it's too late. The terrorist touches a device on his arm —and both he and Crusher disappear in another burst of light and sound.

Later, aboard the *Enterprise*, Data reports that the device used by the ter-

A reply to aid by the Federation results in chaos on Rutia 4.



By MELINDA M. SNODGRASS
Based on STAR TREK Created by GENE RODDENBERRY
Synopsis for STARLOG by PATRICK DANIEL O'NEILL

murdering innocent people." She is able to give the *Enterprise* crew one of the transportation devices to study, and Picard assigns Riker to work with Devos in the search for Dr. Crusher.

At the terrorist encampment, Finn has finally succeeded in getting Crusher to eat, and tells her that he needs her medical expertise.

"You'll help me," he says. "Just like you help them."

"What are you talking about?"

"Your ship carries medical supplies for them," Finn notes. "Why does the Federation ally itself with the Rutians?"

"We didn't. People were hurt."

Forced to wear their phasers on the terrorist-plagued Rutia 4, the Starfleet trio attempt to relax while the *Enterprise* transports medical supplies to the planet. But, violence erupts from an Anasta explosive.

rorist was not a transporter of any known type. And Worf believes that Crusher was the *intended* target of the abduction.

"Why would they want a Federation hostage?" Riker asks. "Their fight doesn't involve us."

"It does now," Worf returns flatly.

On the planet, Crusher is being held in a cavern lit by artificial light. Kyril Finn, her captor, appears to be honestly interested in her welfare, but Crusher refuses to converse with him, despite his charm.

Meanwhile, Picard has come to the conclusion that the terrorists need the Doctor as a bargaining chip. "The Ansata separatists have been trying for generations to free themselves from the rule of the Eastern Continent," he tells Wesley. "If they can get the government to even *acknowledge* their demands, then kidnapping your mother will have served a purpose." He orders the young Crusher to work on a way to trace the movements of the terrorists and their unusual transportation system.

Later, Picard and Riker visit Alexana Devos, the director of the city in which the bombing and abduction took place. Her attitude toward the Ansata is less than conducive to negotiation.

"These aren't people we're dealing with here. They're *animals*," she says, "fanatics, who kill without remorse or conscience, who think nothing of

"I know. I hurt them," Finn responds. When the Doctor suggests that she be allowed to contact the *Enterprise* in order to get the supplies she'll need to aid the Ansata, Finn produces intead the very supplies she had delivered to the Rutians that morning.

Riker, meanwhile, is trying to get an overview on the entire civil war. Devos comments that the original cause, Ansata independence, has degenerated into merely an excuse for violence. She tells Riker of one of the "atrocities" she has witnessed, the bombing of a school transport that killed 60 children. "That day, I vowed that I would put an end to terrorism in this city," says Devos. "And I will."

At the encampment, Crusher has discovered that the majority of the injured among the Ansata are victims of their own transportation device. The device has a deleterious effect with repeated use: "Their DNA is warped somehow and it's distorting their entire cellular chemistry," Crusher finds. There's little she can do for them.

Describing the workings of the devices, Finn explains, "We transport through a dimensional shift that the Rutian sensors can't trace."

"You can't do that with humanoid tissue!" Crusher protests.

"There were risks," Finn admits. "But it *works*."

On the *Enterprise*, Data, Wesley and their team have discovered the same thing and are working on a way to trace the transports. The knowledge of the damage such a device can cause lets Picard realize why the Ansata needed Dr. Crusher.

Discovering that Finn is an accomplished artist, Crusher asks why he is leading the terrorists. He compares himself to Earth's George Washington.

"Washington was a military general. He was *not* a terrorist," Crusher insists.

Always the doctor, despite the danger, Beverly Crusher refuses to return to the *Enterprise* until she attends to the wounded.

"Doctor, the difference between a general and a terrorist is only the difference between winners and losers," Finn argues. "You win, you're called a general. You lose. . ."

"You are killing innocent people," protests Crusher.

"Doctor, I am willing to die for my freedom," Finn says. "And, in the finest tradition of your own great civilization, I'm willing to kill for it, too."

Riker convinces Devos to allow one of her suspects to take a message back to the terrorists, one stating that the Federation will negotiate for Crusher's release, so that the *Enterprise* can track his transport to their base.

But, before that can happen, Finn transports himself and a team to the *Enterprise* itself, in hopes of destroying the starship and dragging the Federation into the Rutian/Ansata conflict.

They plant a bomb in the warp drive, but Geordi La Forge risks his life to get the explosive device off the ship. Finn and another terrorist then appear on the Bridge, firing at crew members. Picard attacks Finn and as they grapple, the pair vanish in a characteristic flash of light.

At the Ansata base, Crusher and Picard are reunited. "Worf went down," Picard tells her. "I don't know if he's alive or dead. And there were other casualties."

"Was Wes on the Bridge?" she asks.

"Yes," says Picard. "He took cover."

Crusher tells him that the cavern they are held in has no exits to the surface. The only way out is the Transporter or the Ansata's dimensional jump, Picard concludes.

"A mode of travel I would encourage you to avoid," says Crusher.

"They're mad," says Picard.

"I don't know anymore," responds Crusher. "The difference between a madman and a committed man willing to die for a cause has become blurred over the last few days."

Their reunion is interrupted by Finn. Picard tells him the Federation will certainly respond to the attack on the *Enterprise* and his own kidnapping.

"I'm counting on it," says Finn. "The Federation has a lot to admire, but there's a hint of moral cowardice in your dealings with non-aligned planets. You're doing business with a government that is crushing us and you say you're *not* involved. You're *very* involved—you don't want to get dirty."

Finn returns to the *Enterprise* and confronts Troi. He tells her the Ansata want an embargo of Rutia and a blockade of the planet, until the planetary government consents to talks mediated by the Federation. He gives 12 hours for a decision.

At the same time, Data and Wes have located the Ansata base. Riker prepares for a surreptitious rescue mission, accompanied by Worf and Devos.

Things go well with the rescue, until Finn returns to the area where Picard is being held. He aims his phaser at the Captain. Devos enters from behind, understands the situation immediately, and fires—striking Finn between the shoulders with a full-force phaser beam. He falls, dead.

When Riker suggests she didn't have to kill Finn, Devos disagrees. "As a prisoner, he would have been a focus for violence. Now he's a martyr. The death toll might go down, at least in the short term. It's an imperfect solution for an imperfect world."

Back on the ship, mother and son are reunited. "It's good to have you back," Wesley says, hugging her tightly. He glances at Picard. "Both of you, sir," he adds.

"Take us out of orbit, Mister Crusher," Picard says, then, observing mother and son hugging once again, he adds, "At your convenience." ●

The bomb has been a ruse to lure Dr. Crusher into terrorist hands and away from her fellow officers via a dimensional shift transporter.

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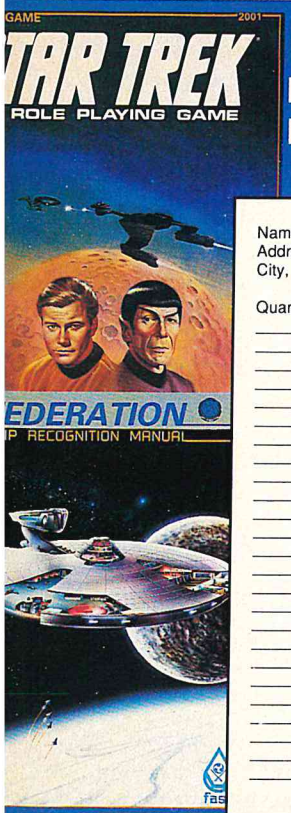

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"Deja Q"

Mission Report

By RICHARD DANUS

Based on STAR TREK Created by GENE RODDENBERRY

Synopsis for STARLOG by JOHN SAYERS

Catastrophe looms as the *U.S.S. Enterprise* enters the space around Bre'el Four. An asteroidal moon spiraling out of orbit threatens the planet and its inhabitants.

As the *Enterprise* begins its investigation, the satellite is 29 hours from an impact which would destroy an area 800 kilometers in radius and create earthquakes, tidal waves and a global dust cloud which could plunge Bre'el into an ice age.

Captain Jean-Luc Picard asks his Chief Engineer Geordi La Forge to coax the errant moon back into place, using the ship's powerful tractor beams. But even after channeling the energy of the warp engines into the beam, Geordi still can't alter the moon's descent.

Suddenly, just as the tractor beam operation reaches a critical point, a strange sound is heard, low at first, then louder and louder. Before anyone can react, the noise ceases, and a naked man appears, suspended above the Bridge crew as if held on invisible puppet strings.

The man is Q, the enigmatic, all-powerful entity who has challenged and bedeviled the *Enterprise* crew on several previous occasions. But this is not the entrance of a god: hung in mid-air like a wet pair of trousers. Q awkwardly crashes to the Bridge's deck, proclaiming "Red alert."

Despite Q's inauspicious entrance, Commander Will Riker suspects the superhuman pest is the cause of Bre'el's celestial woes. However, the oddly mollified Q complains of a "much more serious problem": He has been stripped of his powers and expelled

"Deja Q" is the feeling that you're going to run into trouble again because of a pesky omnipotent being (John de Lancie).

from his Continuum for spreading too much chaos throughout the universe. He could have chosen any mortal being to become, any place in the universe to serve out his exile, but he chose human form on board the *Enterprise*. Why? "Because in all the universe," he tells Captain Picard, "you are the closest thing I have to a friend, Jean-Luc."

The Captain is not impressed, and still suspects the crafty Q of another manipulative plot. But both Commander Data and Counselor Troi read the fallen entity as 100 percent human, right down to basic human needs and emotions—including, strangely enough, fear.

Q says he seeks "sanctuary" on board the *Enterprise*, but Picard will have none of it, consigning the new addition to the human race to a nice, safe spot in the ship's Brig.

A now-powerless Q finds solace in another non-human onboard the *Enterprise*.

Later, the Captain and his Number One puzzle over Q's latest scheme while they work to save Bre'el Four. But unexpectedly, broad bands of low-intensity Bertold radiation scan the ship, looking for something. And they find Q.

Picard confronts Q with this latest phenomena, but Q is self-absorbed. "Jean-Luc, I have been entirely occupied by a most frightening experience of my own. A couple of hours ago, I realized that my body was no longer functioning properly. I felt weak, the life oozing out of me! I could no longer stand. I lost consciousness!"

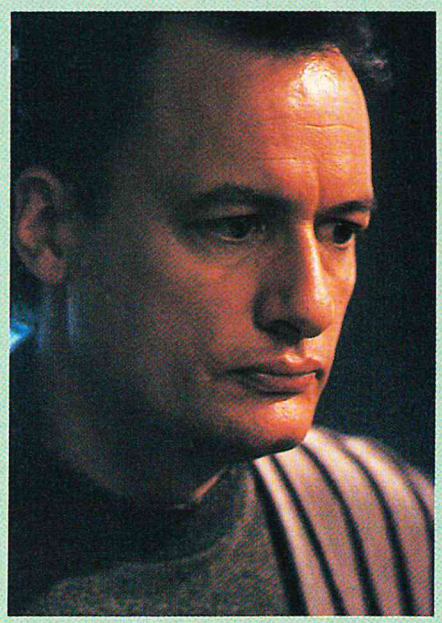
Picard stares hard at Q. "You fell asleep."

"How terrifying! How can you stand it day after day? What other dangers await me? I'm not prepared for this!" Yet despite his agitation, Q seems sincere. And to prove his good will, and to free himself from the Brig's tiny quarters, he offers Picard not his nonexistent powers, but perhaps the knowledge the *Enterprise* needs to solve the problem of Bre'el's moon.

Reluctantly, Picard agrees and assigns Data to Q for the remainder of his stay. The android ponders the fallen god. "I was considering the possibility that you are really human," Data comments. "An irony. It would mean you have achieved in disgrace what I have always aspired to be."

In Engineering, Q's suggestions for solving the problem are a little abstract. ("Change the gravitational constant of the universe, thereby altering the mass of the asteroid.") In addition, he begins suffering further human indignities, including lower back pain and hunger.

To combat the latter, Data and Q retire to Ten-Forward to sample a chocolate sundae. But Q's meal is interrupted by the approach of Guinan. "This is not a moment I've been looking forward to," he grumbles.



After Data's sacrifice, Q questions his own existence. "I am the joke of the universe, the king who would be man."

Data volunteers that no one aboard is entirely convinced that he is truly human. Guinan reaches for a fork on the counter. "Really?" she asks. Quickly, she stabs Q's hand with the handy fork. Q's painful shriek is all the proof the hostess needs. "Seems human enough to me," she grins.

On the Bridge, the crew detects a cloud of energetic plasma hovering near the ship, possibly a life form. Sensors cannot analyze the anomaly, but in Ten-Forward, Guinan recognizes the cloud at once: "Calamarain."

Suddenly, the ship is awash in energy beams which seem to be searching for Q. When they find him, the beams of the Calamarain wrap about Q's helpless, writhing human body, with the obvious intention of carrying him off or killing him. But they do neither, as Geordi manages to adjust the *Enterprise*'s shields to block the beams. Q is safe—for now.

As Q later relates nervously, these Calamarain are, it seems, "not very hospitable creatures" who exist as swirls of ionized gas.

"But what did you do to them, Q?" asks Riker.

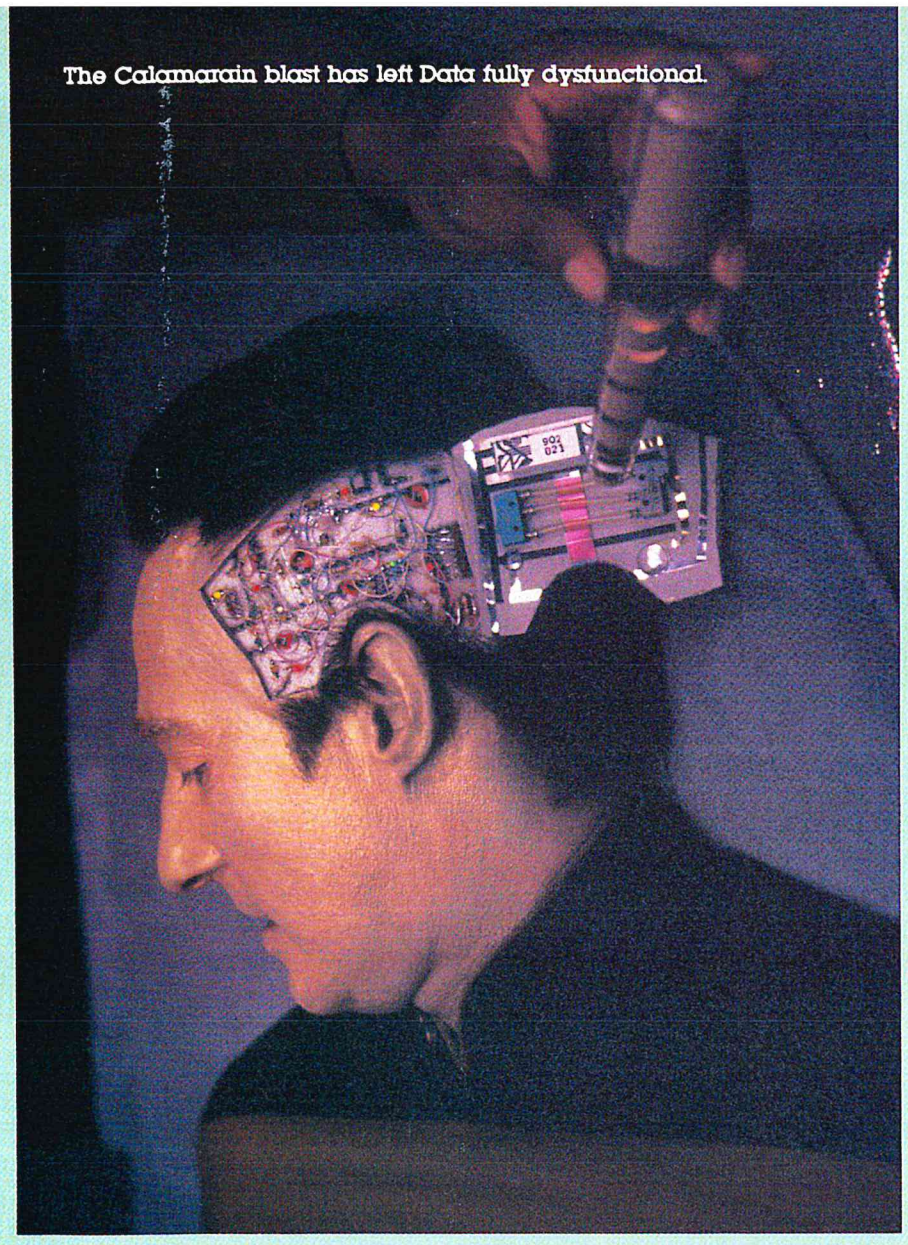
"Nothing bizarre," Q states. "Nothing grotesque."

"You tormented them."

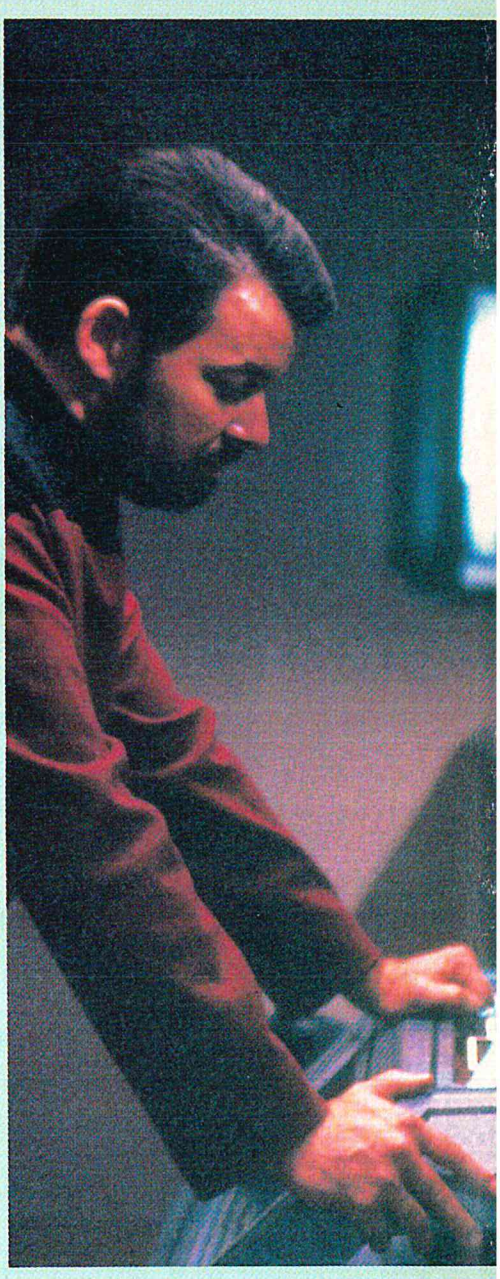
"One creature's torment is another creature's enjoyment. They simply have no sense of humor, a character flaw with which you can personally identify."

Riker suggests to Picard that they turn Q over to the Calamarain, but Q knows that won't happen. In fact, this is why he asked to be sent to the *Enterprise*. "I know human beings. They're all sopping over with compassion and forgiveness. I think you will protect me even though I've tormented you now and again."

But fighting off the various species insulted by Q would be a full-time



The Calamarain blast has left Data fully dysfunctional.



career. Picard vows to rid himself of this pest at his first opportunity, despite Q's whining requests for sanctuary.

Yet Q finds an odd advocate in Data, who states that Q has, after all, provided theoretical guidance for the Chief Engineer's analysis of the Bre'el satellite. Grudgingly, Picard agrees to allow Q to further assist in the moon-deflection effort.

Geordi has determined that, while he cannot change the gravitational constant of the universe, he *can* attempt to use a low-level warp field to reduce the gravitational constant of the rogue moon, to make it lighter, so the *Enterprise* can push it away from Bre'el Four. Very theoretical, but possible.

Two problems complicate matters. In order to initiate the procedure, the shields will be lowered, exposing the *Enterprise* again to the beams of the Calamarain. Also, Q takes this "human interpersonal relationship" bit to heart, jumping in with both feet in Engineering, only to be given a proper Starfleet dressing down by Geordi.

The attempt to decrease the moon's mass seems to be working, until the Calamarain attack anew, once again seeking Q. This time, the beams violently buffet the ship, pummelling it dangerously into the Bre'el atmosphere. At the same time, Q is enveloped in a cocoon of light.

While Geordi works to pull the ship back up into space and restore shield power, Data struggles with the Calamarain web. Another bolt of energy blasts into Data, knocking him loose of Q—but shields are raised at the last moment, again restricting the Calamarain reach.

However, the damage is done. In order to save Q, Data has taken a terrific hit. He is as close to death as an android can be, and Geordi and the crew wonder if Q is worth the price Data has paid.

In a rare moment of humility, Q begins to ask himself the same question. Would he have done the same thing—risk his own life—for Data? He knows the answer is no. He feels shame, remorse, a fool: "I am the joke of the universe, the king who would be man." And the more he learns about being a human, the more he knows he wouldn't make a good one.

In such a dour frame of mind, Q embarks on a mission. He boards a shuttlecraft, leaves the ship, and heads towards the Calamarain energy mass. Reluctantly, Picard orders Worf to beam the shuttle, Q and all, back to its bay. But the *Enterprise*'s power is frozen, and the Calamarain is similarly held back.

Inside the craft, Q has company. A second member of his Continuum has been keeping track of the outlaw god-

But befriending one of the Q, who doesn't have many friends to begin with, can be a dangerous thing.

ling. "You're a lost cause, Q. I can't go to a single solar system without having to apologize for you, and I'm tired of it." But it seems he has a problem. "I get back to the Continuum and tell them you committed a selfless act just before the end. If I do, there's gonna be questions and explanations for centuries!"

Convinced that he has learned his lesson for now, the Continuum representative restores Q's powers with the admonition, "Stay out of trouble!"—but not before making sure Q doesn't exact a nasty revenge on his Calamarain pursuers.

A delighted, again omnipotent Q returns to the Bridge of the *Enterprise* as lead trumpet in a Mariachi band, confetti falling everywhere. But his celebratory cheers fall on deaf ears. At Picard's cold gaze, Q realizes that he has overstayed his welcome.

Before he leaves, however, he wants to give his benefactor, the repaired Data, a special gift. The android protests. "If it is your intention to make me human, Q, I must decline—"

"No no no no," says Q. "I would never curse you by making you human. Think of it as a going away present."

Q looks at Data, smiles, and vanishes. After a pause, the android inexplicably bursts out laughing. He does not exactly know why he laughed. "But it was a wonderful feeling."

As a final parting shot, the moon of Bre'el has been magically returned to its proper orbit, no longer a threat to the people of Bre'el Four. Picard and his First Officer exchange a look. "Perhaps there's a residue of humanity in Q after all."

But a tiny voice warns him: "Don't bet on it, Picard!" ●

Before departing, a fully-restored Q presents the android with a gift.

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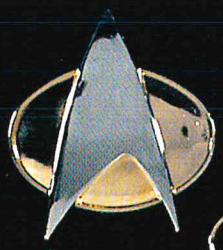

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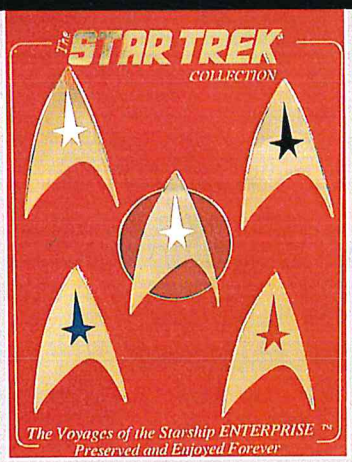

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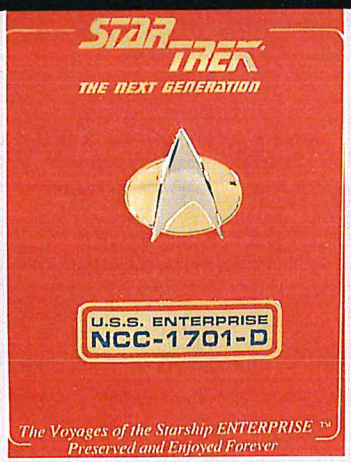

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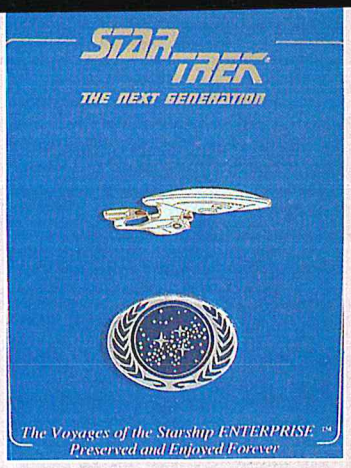

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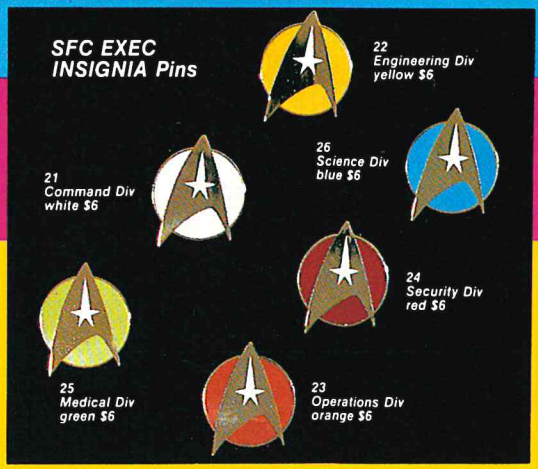

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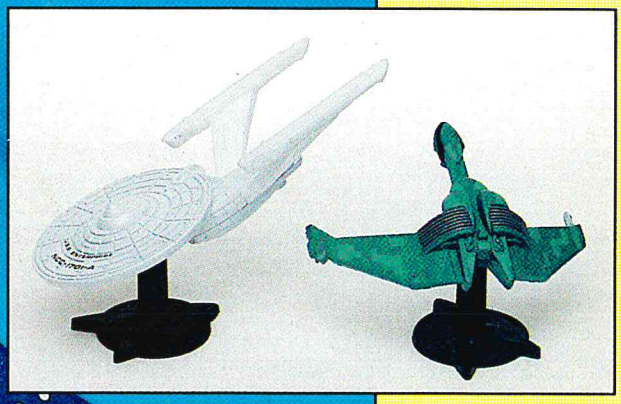

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